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MOVIE PARADE

A PICTORIAL SURVEY OF WORLD CINEMA

The Praxinoscope invented by Emile Reynaud 1877
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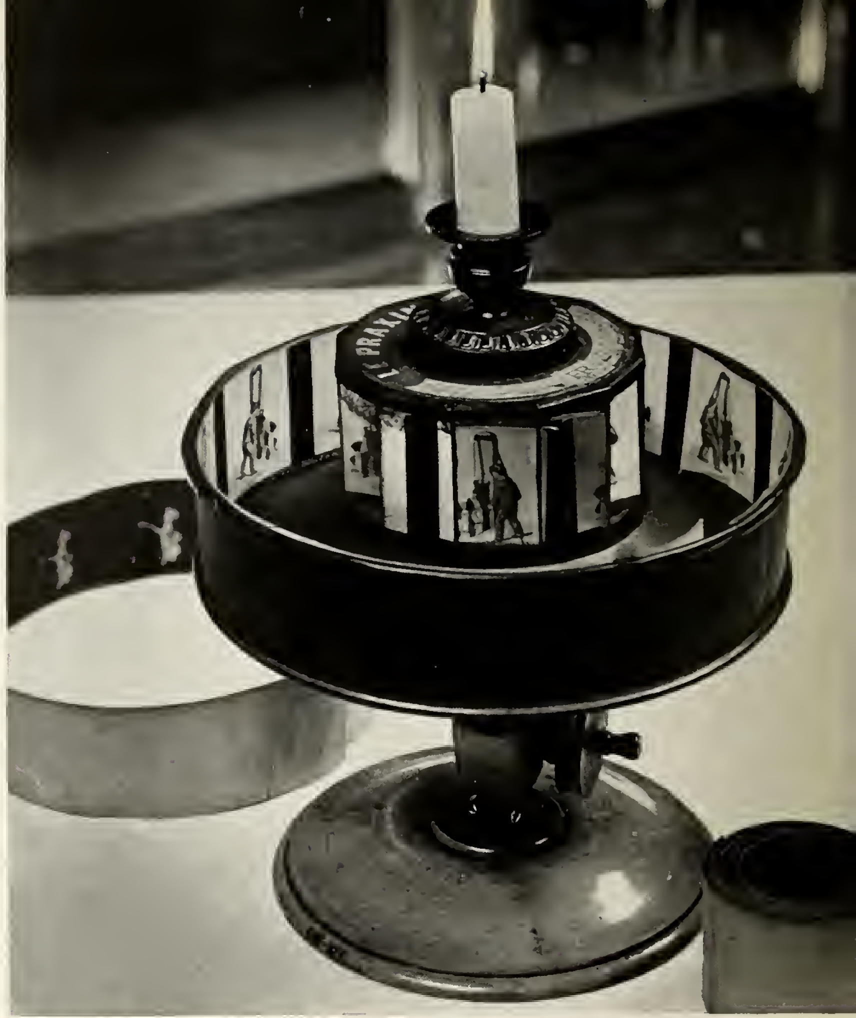

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PAUL ROTHA *and* ROGER MANVELL

MOVIE PARADE

1888–1949 A PICTORIAL SURVEY OF WORLD CINEMA

A modern film-projector *by courtesy of G. B. Kalee Ltd.*
(*Both photographs by Wolfgang Suschitzky*)

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INTRODUCTION *by Paul Rotha*

SINCE the first appearance of this book in 1936, the cinema has added to its world audience and hence to its social influence. It is hard to realize that a new generation of filmgoers has grown up to whom a silent film is an unknown experience. In a somewhat casual way the body of criticism inspired by the medium has also suddenly swollen. The film has now become a serious matter for study by the educationalist, the civil servant, the university student, the social scientist, the public relations expert and the politician, to say nothing of the regular filmgoer and the professional critic. The increasing use of sub-standard film exhibition, the steady growth of the film society movement, the giving over of educational time to investigation into the cinema—all these have focused criticism and attention on this unique medium for entertainment and enlightenment and inspiration.

Very much has happened in these past fourteen years. In the capitalist economy countries the commercial grip over the medium has tightened. A narrowing of control over exhibition has made itself felt in production. It is harder than ever for the film-maker to obtain access to the materials he needs to express his mind on the screen. The making of films which really use the medium to its full constructive potentiality remains an unsolved conflict. The commercial sponsors of the entertainment film still seek to have films made which will, they hope, appeal to the largest number of people in order to amass eventually the biggest return on capital outlay. Thus inevitably themes and subjects are chosen which are believed by precedent to have the most appeal to the adolescent minds that comprise the bulk of filmgoing audiences. Within these limits, certain outstanding films have been made in which a working compromise has been reached between the film's maker and the film's promoter. The restless partnership continues. But however successful these films have been, the seeming fundamental struggle between creative film-maker and commercial promoter has had to be fought.

Where, on the other hand, film industries have been placed under governmental control or been nationalized, where financial gain from exhibition has not been a first motive but only an objective to make the industry self-supporting, then as likely as not conflict has been between the film-maker's personal creative aim and the political purposes of the government in question. There are many cases where sympathies and purposes coincide or where themes and subjects do not affect vital issues, but again fundamentally the conflict between artist and promoter exists. Very few films from a creative point of view have been made without this conflict; *Monsieur Verdoux* is a rare example.

A world war of ferocity and sadism without precedent has involved the movie medium no less than it involved the radio and the press. Temporarily it brought the cinema—especially the British—up against reality. The re-distribution of world screen markets since the war has vitally affected the economics of production. It is possible, at last, that the target of world audiences may no longer be the major objective of the big production sources. Specialization of markets and a lowering of production costs to equate with the likely returns from smaller markets could help the creative film-maker. Colour, television, attempted stereoscopy and ingenious methods of 'back projection' have all become practical tools for the film-maker, and the old technical processes have become more elaborate. From time to time they have caused directors to forget the intrinsic attributes of their medium. Yet, despite these tempting new forms of expedient magic, the fundamental principles of the film as a means of expression remain the same.

No simple definition of a good film is possible, but from any survey of the cinema's achievements, it is beyond argument that the basis of all film principle is movement. From the screen's power to present movement through the camera and the projector arises the illusion of reality that gives cinema its very existence. Once a film-maker forgets that simple fact, he is finished. Although today a great many film-makers rely on the spoken word to tell their story or to make the meaning of their shots on the screen clear, the films that matter, the films that catch and hold and excite their audiences are those that visually move. Speech has contributed much to the medium, when used selectively and with significance, but speech can never replace action in the proper film, any more than 'back projection', however skilful, can be a convincing substitute for the real location.

That is why this collection of still-photographs from films over the years can do no more than revive memories and remind new filmgoers that the films they see today have roots in the past. This book tells little of film technique, nothing of the exciting stimulants which spring from the medium's inherent capacity for showing motion. It cannot describe the special devices of camera and microphone and cutting-bench which have been used with such effect by its many brilliant exponents. Nor can it record the imaginative results of the marriage between sight and sound. No real idea can be given of the art of the actor, or the rhythm which is the life-blood of good film-making, or of the imagery of sound and picture which lifts the work of a director from the commonplace into the rare class. Even if they are enlargements from the ciné-negative, stills are a poor substitute for the film itself.

Unfortunately the exhibiting side of the industry is geared to cater to such an ephemeral public that it is still very difficult, if not impossible, to see films once they have played their local booking. In Great Britain there is not as yet a good repertory cinema, although the so-called 'specialist' cinemas do revive films from time to time. The Film Library at the Museum of Modern Art in New York comes nearest to this ideal of a permanent repository of important films, and the success of its skilfully chosen programmes (with their well-written notes) suggests that similar collections might prove attractive in other countries. Film archives are being built up in Britain, France, Czechoslovakia, Denmark, Switzerland and Italy, but lack of finance has prevented the important function of a regular presentation of films from their vaults. It is, at any rate, something for which to be grateful that films are being preserved despite the comparative indifference of the film industry itself. The International Federation of Film Archives, founded in 1938, has a valuable and imaginative task to fulfil.

In the meantime, now as in 1936, this book may serve a useful purpose. It is not a book of criticism; it is a book mainly of pictures. It is complementary to *The Film Till Now*. It may remind us visually that the cinema has already built up a past and is every day adding to that tradition. It may recall those figures in the world of film-making—directors, writers, actors and producers—whose creative powers have been given to this most transient of all the arts except only broadcasting. Already some of the old exponents have faded from their places: Griffith, Eisenstein, Vigo, Lubitsch, Feyder and others have made their final contribution since this book first appeared, and their score now lies only on the celluloid. New names have emerged: Rossellini, Huston, Reed, de Sica, Becker, Kanin, Lean and Clouzot are among the newcomers, names of which few of us had heard fourteen years ago. But many of the old generation still hold their own. Ford, Pabst, Wellman, Lang, Hitchcock, Capra, Wyler—they have their lapses and their dim-outs and then come up with all their old skill. The two 'grand old men'—Chaplin and Flaherty—continue to give their all.

I hope this book, which represents essentially a personal selection of films, will remind new filmgoers that today's awards from this academy or that are born out of yesterday's films. It should serve to recall that the Chaplin of *Monsieur Verdoux* grew out of the Chaplin of *Easy Street*, who in turn grew out of the Chaplin of the Keystone comedies. A new generation of film-goers whose knowledge may include only a Jean Simmons, a Preston Sturges or a Danny Kaye, may be persuaded to respect a David Wark Griffith, a Pauline Frederick or a Raymond Griffith. Our survey—and we have cast the net wide—may help to show that a *Red River* came by way of a *Cimarron* through a *Covered Wagon* from the early Westerns reaching back to *The Great Train Robbery* of 1903. The roots of the current documentary film may be traced back to *Nanook* and the *Kino Kalendar*, and even back to the agricultural films made in Britain early in the century. The term 'film appreciation' has become much used in recent years, but no such thing is possible without frequent reference to what has gone before. Easy access to film archives is as yet unavailable and the composite films of excerpts from old films leave very much to be desired. Perhaps, then, this collection of stills from some seven hundred films of all types reaching back to 1888 will meet a useful need.

There is bound to be criticism of the book's arrangement. When revision and bringing up-to-date began, other methods of classification were once more discussed. From an historical point of view, the easiest way would still have been to divide the world's cinema into nationalities. But this sort of thing has been done before and presents a very limited summary. It does not reveal, for example, the cycles of subjects which are so typical of commercial cinema. The chief objection to the present method, which has been elaborated for this new edition (including separate sections for the two world wars and for film presentations of Shakespeare), is the difficulty of classification. It is impossible to avoid the overlap which occurs between sections: from slapstick comedy into fantasy, from romantic period films into serious historical reconstructions and so on. Epic in particular was hard to define and the choice here was strict. Many might say, for example, that *Scott of the Antarctic* should have been placed in the epic class, but while I agree that this theme and subject suggest this, the filmic presentation in our opinion did not justify such a decision. Of all, drama was a most serious problem, with its need for a distinction between mere personal drama, observed from a psychological point of view, and drama in which persons and events are related to their environment and approached from a sociological viewpoint. As in so much of cinema, the real distinction lies in the purpose of the director. Is he concerned only to entertain or is he attempting to say something vitally related to existence—which may, of course, be not unentertaining?

1 · FILMS OF FICTION

THE first films made were momentary records of simple actions involving human beings, like the single shots which make up Lumière's early programmes—a baby being fed at the family table, a train arriving at a station, or workers leaving Lumière's factory. The Americans contributed in 1896 a kiss in close-up performed by the stage stars May Irwin and John C. Rice; the film shocked contemporary audiences by what seemed to them to be its immoral potentialities. But the first cameramen-producers soon learnt to make the camera lie, and lie all the more entertainingly because of its established reputation for revealing what is thought to be actually true. The contemporary still-photographs of pawky suburban beauties and stilted bourgeois beaux soon found their parallel on the public screen in the thousands of little romances, dramas and comedies which the studios of America, Britain, France and later Italy, Denmark and other European centres poured upon the screens of nearly half a century ago.

The cinema is just old enough for its early efforts to seem fantastically remote from us today. The surviving films are called 'primitives' as if they had been made for projection on to the walls of caves instead of on to the screens of cafés, music-halls and disused shops. Nevertheless, they contain the seeds of the exotic plants which adorn contemporary commercial screens. The star system was born out of the demand of patrons to know who the anonymous Vitagraph girl was, and it only needed a little astuteness on the part of the business-men who became the first showmen to realize the advantage of developing the popularity of screen personalities with audiences which could be multiplied by the number of copies of the film in circulation. The earliest stars, such as Florence Lawrence, Max Linder, Asta Nielsen, John Bunny, Mary Pickford and Charles Chaplin, commanded a public larger and more international than was possible for the live actor working in the theatre. The romantic self-identification between audience and stars was noted by D. H. Lawrence who wrote the following dialogue as early as 1920 in *The Lost Girl* about the reactions of audiences in the Midlands before he left England in 1912:

> '"The film is only pictures, like pictures in the *Daily Mirror*. And pictures don't have any feelings apart from their own feelings. I mean the feelings of the people who watch them. Pictures don't have any life except in the people who watch them. And that's why they like them. Because they make them feel that they are everything."
>
> 'The pictures made the colliers and lasses feel that they themselves are everything? But how? They identify themselves with the heroes and heroines on the screen?
>
> 'Yes—they take it all to themselves—and there isn't anything except themselves. I know it's like that. It's because they can spread themselves over a film, and they *can't* over a living performer.'

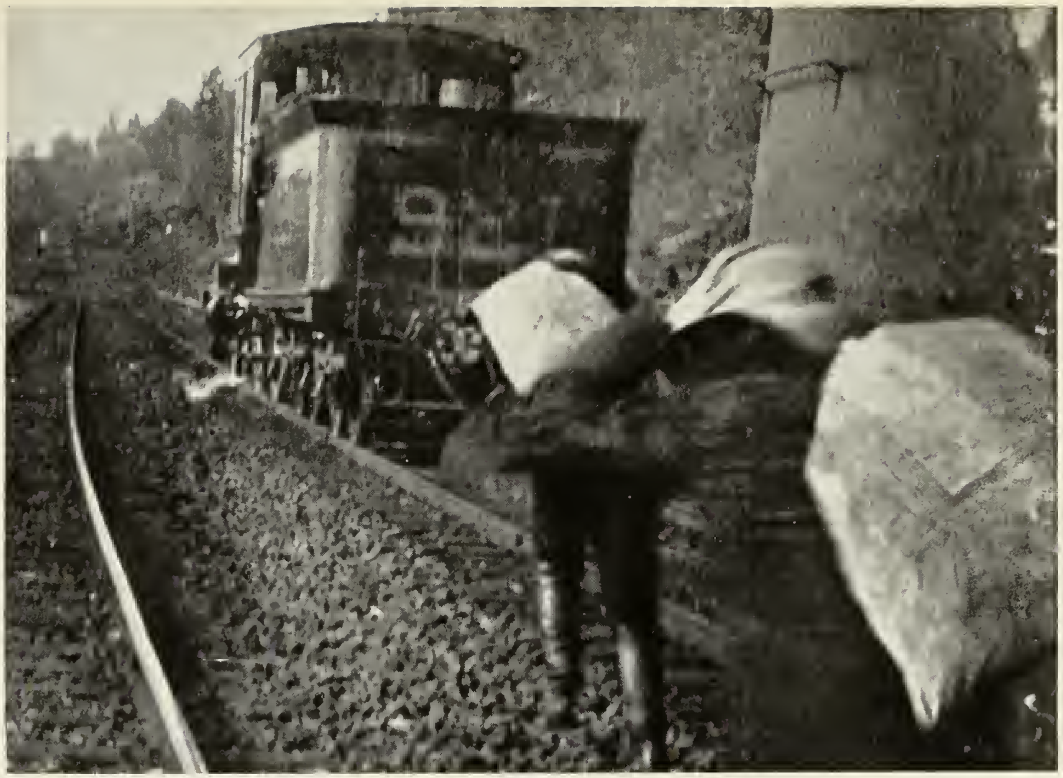
The two main branches of film-making are quite simply those of fact and fiction. Yet it is obvious that fiction itself can vary in its portrayal of human life. Films like *The Grapes of Wrath* and *Paisa*, while using the form of fiction and employing actors to portray imaginary characters, can give a more truthful account of social affairs than many a so-called documentary. In the reconstruction of the past films like *La Passion de Jeanne d'Arc* and *La Marseillaise* are serious attempts in dramatic form to re-create character and situation as it once was. The cinema, like the novel and the drama, must be judged by intention and achievement, and no final boundaries can be drawn between fact and fiction. Throughout the short history of the film, the fictional branch has contributed most notably to the truthful study of human character and environment. It has taken advantage of the quality of 'photographic truth' to make the actual presentation of landscape and cities, ships and railways, deserts and mountains create the atmosphere of realism in the better sense of that term. Frequently critics have spoken of the poetic realism of such films as *Le Jour se lève* or *Brief Encounter*, meaning possibly the understanding of human emotion which exact observation of character and place can achieve when illuminated by imagination and sensitiveness of feeling.

The film like the other narrative arts has drawn on past, present and future for its subjects, and has worked in the fields of melodrama, romance, farce, comedy, satire, fantasy, the macabre and the epic. The intimacy of close camera-work has made the film a sympathetic medium for revealing the personal drama of fictional characters and the psychological implications of human nature. On the other hand, its wide, simple, pictorial range enables it to take up once more the long-disused epic form of art in a manner only surpassed by the great poets of the past. In fantasy the illusion of 'photographic truth' can be exploited by trickwork and other effects so that strange and impossible and macabre effects can be credibly achieved before our eyes: what Coleridge called 'the willing suspension of disbelief' can be induced by the imaginative and subtle film-maker as readily as it can by the poet and writer.

The fiction film is a great medium subjected by its costliness to the lower forms of exploitation for easy profit. Only rarely can the artist break through unscathed by considerations of wide appeal to his comparatively illiterate audiences. The star-system in itself is not necessarily evil—it depends on the kind of artists who become stars. But too often purely meretricious personalities are exploited by publicity into stardom; cheaply glamorous women and muscular, empty-faced men please the multitude. They can more readily dream themselves into an imaginary stardom of their own while they watch these easy idols than if the stars were always chosen from among the outstanding theatrical artists. The box-office fiction films form necessarily the overwhelming majority of productions and are designed to appeal as superficial entertainment by using the obvious ingredients of conventional sex, crime and violence. The triumphs of virtue only come into force after the exciting attractiveness of vice and anti-social behaviour has had its fling.

In Britain over 25,000,000 cinema seats are sold a week, and yet a quarter of the population seldom or never sees a film. This quarter contains only too many people whose patronage could do a great deal to raise the standard of films, which at present, in America and Britain especially, are designed primarily for adolescents. The growth of the specialist cinemas and the film society movement at home and abroad is a hopeful progressive sign.

1
The Great Train Robbery 1903
Production: Edison
Direction: Edwin S. Porter
American



Adventure and Melodrama

It is natural that the cinema, the latest of the narrative arts, should inherit from literature and the drama the different varieties of storytelling with their diverse kinds of appeal to the imaginative curiosity of a reader or an audience. It is natural, too, that in their early brief attempts to deal with narrative the first film-makers, like Méliès, Paul, Hepworth and Porter, used the simplest stories of action and were not concerned with character. Their actors were merely puppets who performed quickly the actions required to develop the plot. Adventure and melodrama have therefore been staple productions of the popular cinema since its first days in the fairgrounds and music-halls of over fifty years ago.

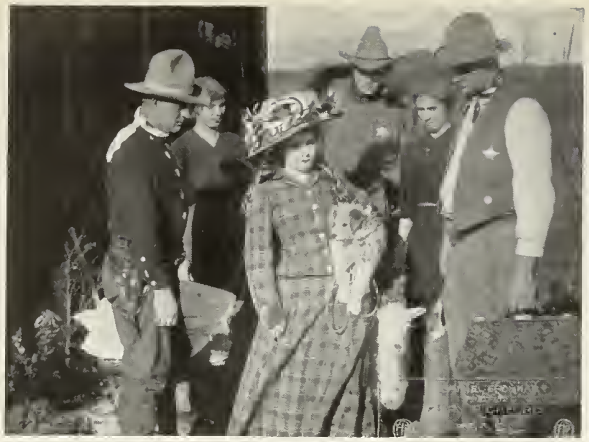
In the first ten years of the cinema in France, America, Britain and Italy, and later in Denmark and Germany, the whole structure of the film industry was to mature rapidly. The first films were sold outright to showmen, many of whom were itinerant. The programmes were short and varied: there was no place for the long film until the nickelodeons and picture palaces came after 1905 and gradually replaced the music-halls and fairgrounds as the permanent houses of film entertainment. By 1912 the long film was emerging, notably on the Continent, and the normal procedure was to rent and not to buy the copy of the film used for projection in the cinema. Men of the calibre of Urban Gad, Paul Wegener, Ernst Lubitsch, Louis Feuillade, Mack Sennett and above all D. W. Griffith were entering the film industry as producers and directors, and artists of high quality, such as Sarah Bernhardt and Eleanora Duse, were prepared to work for films. The first stars of the screen proper, such as Max Linder and Asta Nielsen, and a little later Charles Chaplin, Mary Pickford and Douglas Fairbanks were being discovered. Short films were still prominent in the programmes and after 1913 the serial-film became one of the most popular forms of entertainment along with the news and one-reel farce.

The influences of fashionable *genres* in literature can soon be found working their way into the film. With the popularization of the psychological novel, so-called psychological subtleties were quickly added to films which previously would have been straight melodramas of action. While this undoubtedly deepened the characterization in the best of these films, like *Double Indemnity* (1944) or *The Third Man* (1949), it often only added a spate of dialogue and, what is worse, mongrel excuses for bad social behaviour, to films of crime or domestic disharmony. Psychology has, however, come to stay and, as in the case of science, it is the responsibility of the film-maker and novelist to see that when they use these themes for the purposes of entertainment they do not send their audiences or their readers away fearing false devils or worshipping false gods.

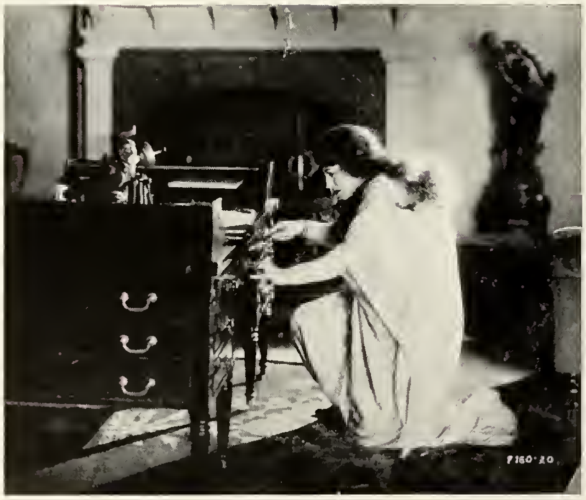
EARLY FILMS AND SERIALS

Films like *The Great Train Robbery* in America (1903) and *Rescued by Rover* in Britain (1905) developed the first shape to the film story. Both used a cinema technique by breaking down their story continuity into a number of short scenes which transported the audience rapidly from one viewpoint to another to watch successive phases of the action. Both used slight camera movement on occasion, and Hepworth placed his camera below normal eye-level to film his dog-actor to full advantage. Both films, and notably Hepworth's, had the first feeling of rhythm in the tempo of the editing.

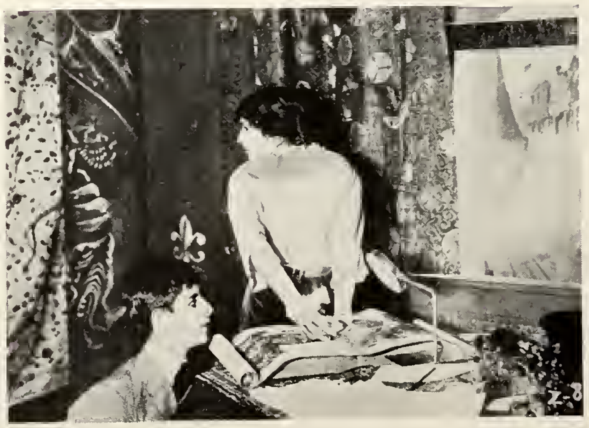
Quick-action adventure stories taking place in open-air locations and not confined to the artificial sets (which were now rapidly developing in European and American studios) produced some of the best of the early films. They were crude but they were honest. The best form they took was the American Western. Melodrama soon developed into the serial form after 1913, notably in France and America, and made the names of many stars including Pearl White, Kathlyn Williams and Ruth Roland. They moved always on the verge of fantasy and even the supernatural. Their modern successors are the elaborate gangster and detective and Western films produced at great cost today.



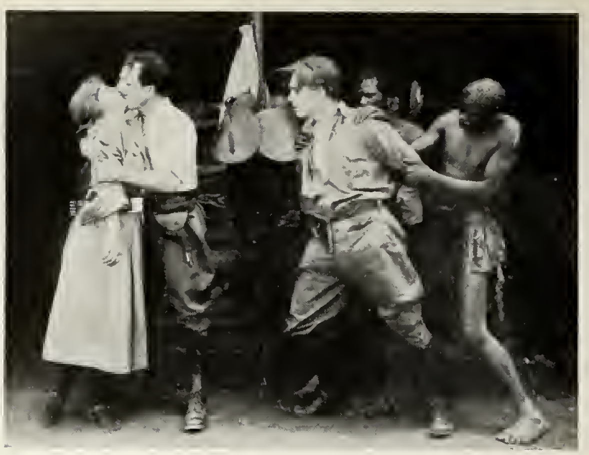
2
Rags 1915
Production: Famous-Players
Direction: Daniel Frohman
with Mary Pickford
American



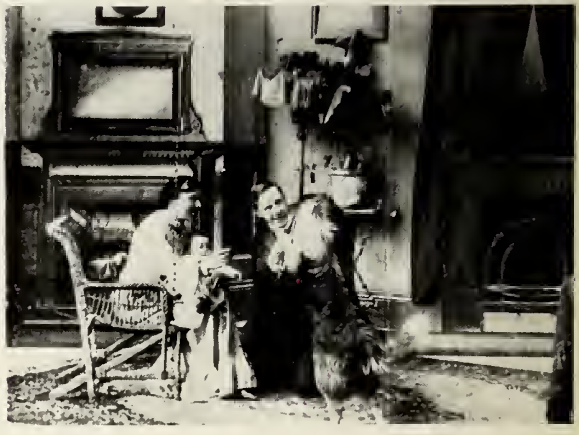
3
Double Crossed 1917
Production: Famous-Players
with Pauline Frederick
American



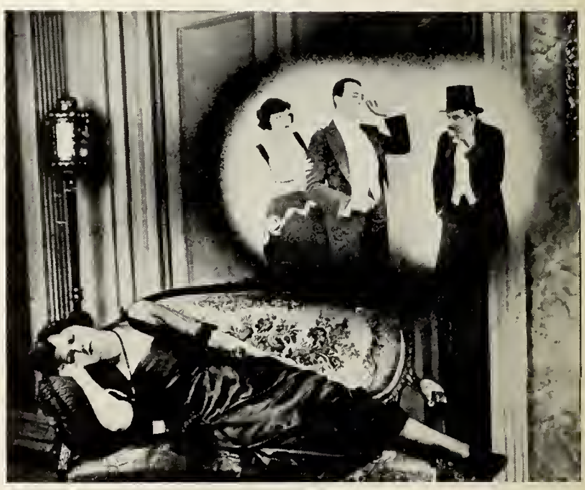
4
The Million-Dollar Mystery
1914
Production: Thanhouser Films
with Marguerite Snow
and Donald Gallaher
American



5
Title Unknown, c. 1913
British



6
Rescued by Rover 1905
Direction: Cecil Hepworth
British



7
Blue Pearls c. 1915
with Edith Hallon
American

8
The Black Secret c. 1916
with Pearl White
American

9
Plunder 1923
Production: Pathé
Direction: George B. Seitz
with Pearl White
American

10
Three Bags Full 1948
oduction: G.B. Instructional
Direction: John Baxter
(a serial for children)
British

11
Wolves of Kultur 1918
Episode 3: Trapping the Traitors
with Theda Bara
American

12
The Project of Engineer Prait 1917
Production: Khanzhonkov
Direction: Lev Kuleshov
Soviet

13
The Riddle of the Range 1923
Production: Pathé
Direction: Ernest Warde
with Ruth Roland
American

WESTERNS

The Western soon became a specialized branch of the American cinema, vainly and badly copied by the studios of Europe on account of its natural popularity. The greater part of the audience-millions who loved the Westerns and made them a permanent part of the American production schedule was and still is made up of confined city-dwellers yearning in their hearts for the spacious action allowed to men with guns, horses and wild open territory around them. The wonderful natural scenery of Western America, the old terror of Redskin attacks on the pioneers' wagon trains, the thrill of the chase and the dusty trails of hard-ridden horses are raw material for the quick-moving cinema. Westerns therefore vary from the simple adventures started by cowboy stars like William S. Hart, Tom Mix, William Farnum, Hoot Gibson and Buck Jones to those which have widened from melodrama to the national theme of American pioneering in films like *The Covered Wagon* (1923) and *Red River* (1948). A few films have stressed the deeper forces revealed in the first social experiments of founding new communities in new territory, such as *The Iron Horse* (1924) and *The Oxbow Incident* (1943).

14
The Squawman 1918
Production: Famous-Players
Direction: Cecil B. de Mille
with Katherine MacDonald
American

15
The Valley of the Giants 1919
Production: Famous-Players
with Wallace Reid
American

17
Wagon Tracks 1919
Production: Artcraft
Direction: Thos. H. Ince
with William S. Hart
American

16
The Last of the Duanes 1919
Production: Fox
Direction: J. Gordon Edwards
with William Farnum
American

18
The Texan 1921
Production: Fox
Direction: Lynn Reynolds
with Tom Mix
American

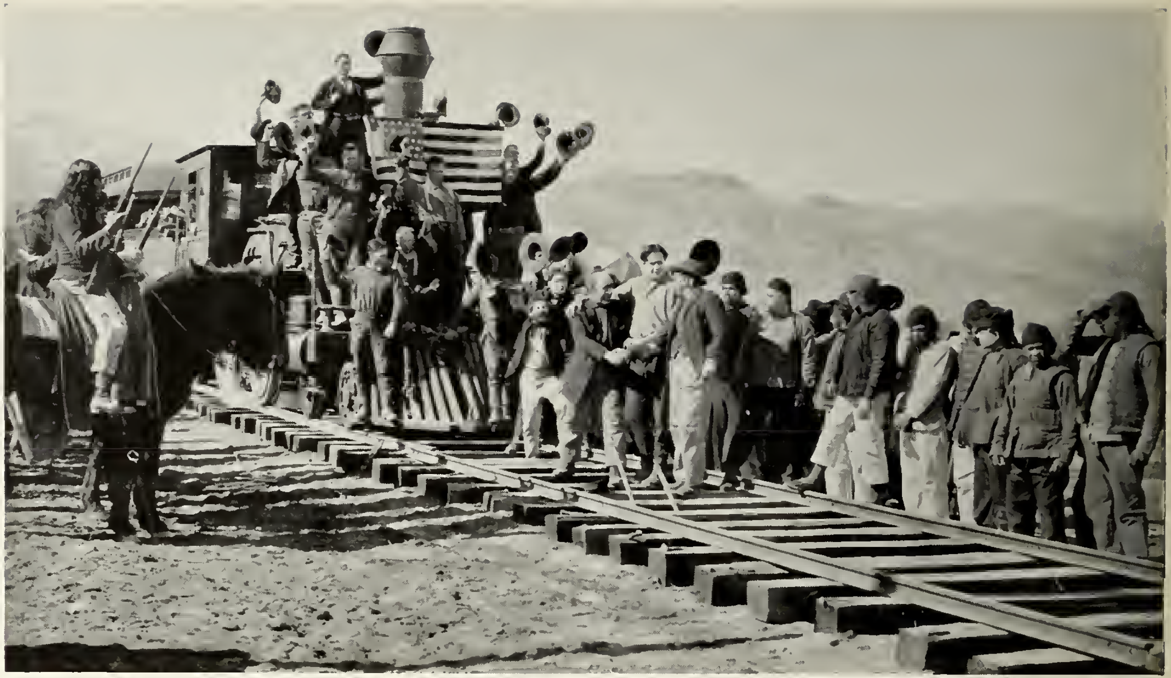
21
The Covered Wagon 1923
Production: Famous-Players
Direction: James Cruze
American

22
The Mark of Zorro 1921
Production: United Artists
Direction: Fred Niblo
with Douglas Fairbanks
American

19
Travellin' On 1922
Production: Famous-Players
Direction: Lambert Hillyer
with William S. Hart
American

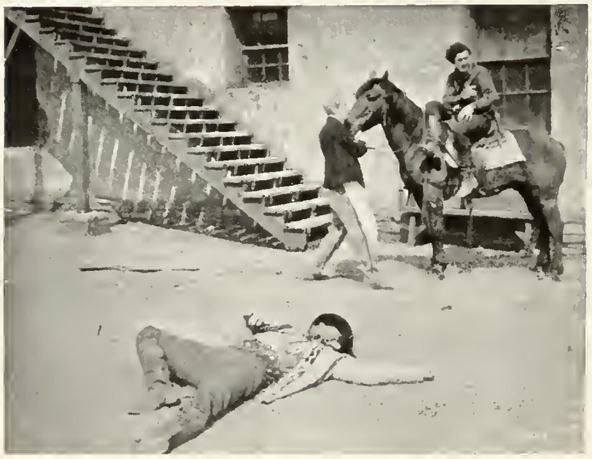
23
White Gold 1927
Production: P.D.C.
Direction: William K. Howard
with George Bancroft
and Jetta Goudal
American

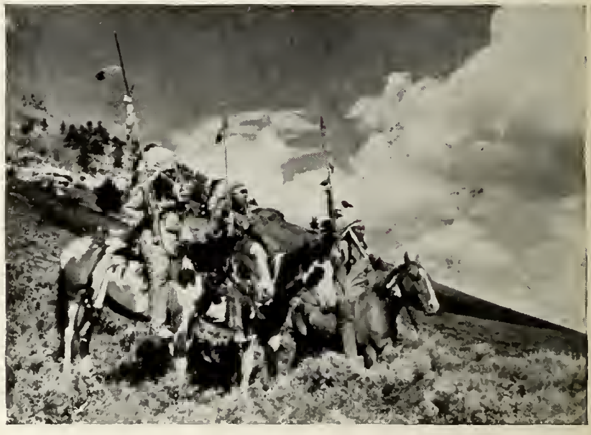
20
White Oak 1922
Production: Famous-Players
Direction: Lambert Hillyer
with William S. Hart
American



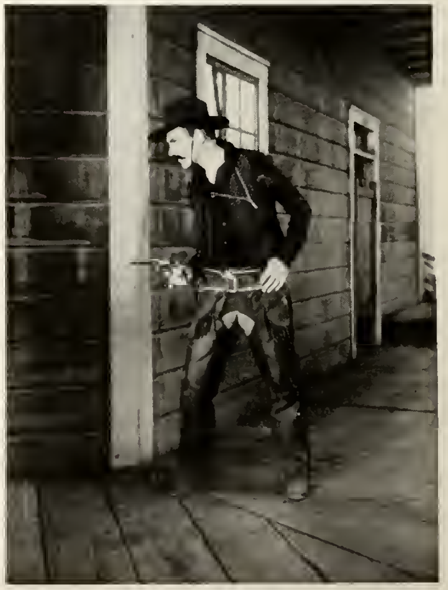
24
The Iron Horse 1924
Production: Fox
Direction: John Ford
American

25
Billy the Kid 1930
Production: Metro-Goldwyn-Mayer
Direction: King Vidor
with John Mack Brown
American

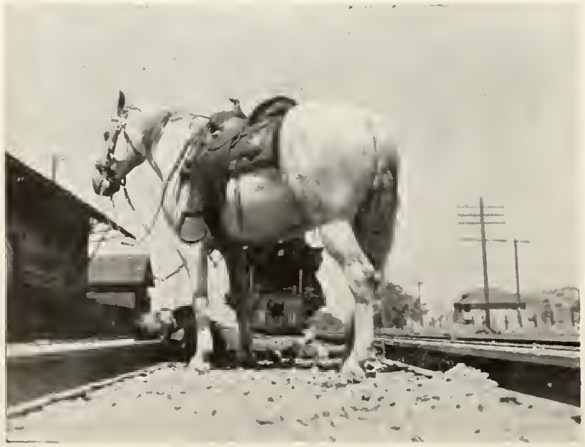




27
The Big Trail 1929
Production: Fox
Direction: Raoul Walsh
American

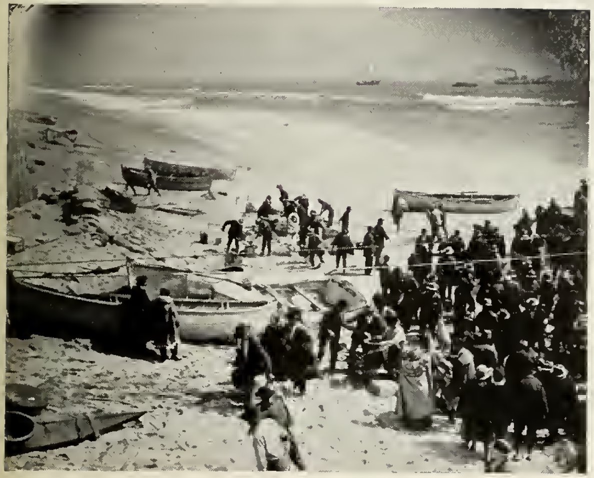


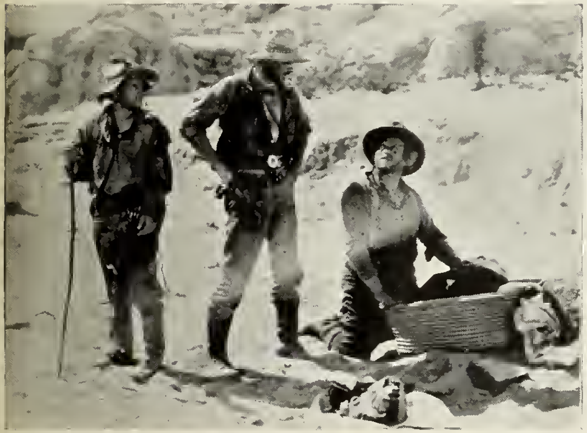
28
The Virginian 1929
Production: Paramount
Direction: Victor Fleming
with Walter Huston
American



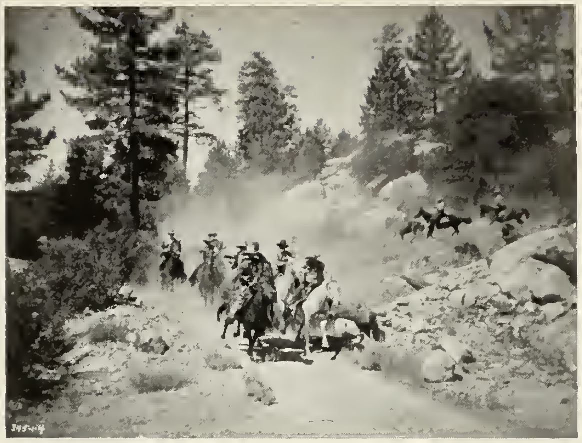
26
The Branded Sombrero 1928
Production: Fox
Direction: Lambert Hillyer
with Buck Jones
American

29
The Spoilers 1930
Production: Paramount
Direction: Edwin Carewe and David Burton
American

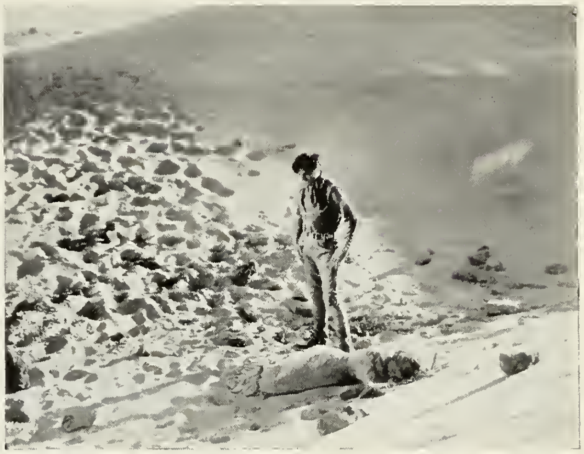




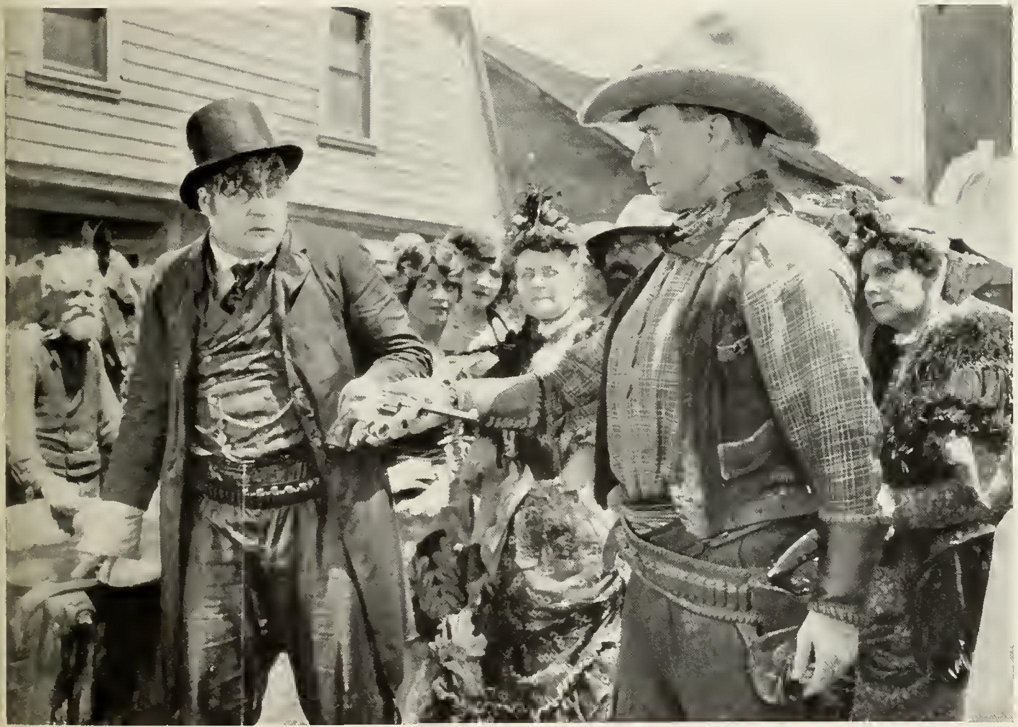
30
Hell's Heroes 1930
Production: Universal
Direction: William Wyler
with Raymond Hatton,
Fred Kohler
and Charles Bickford
American



31
Hidden Gold 1932
Production: Universal
Direction: Arthur Rosson
with Tom Mix
American

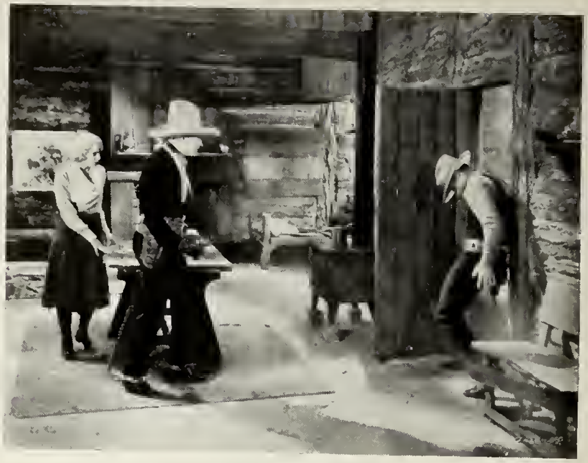


32
The Rider of Death Valley 1932
Production: Universal
Direction: Albert Rogell
with Tom Mix
American

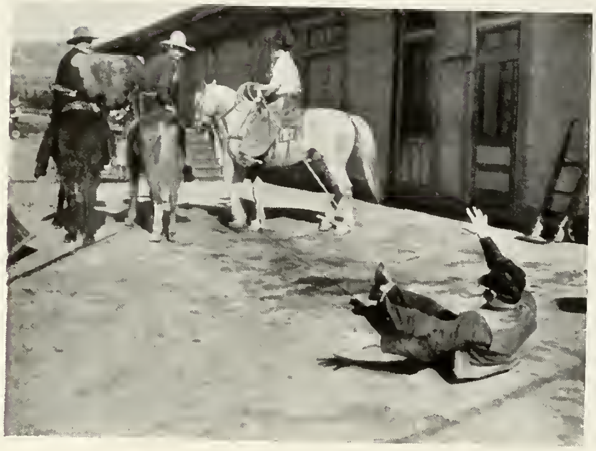


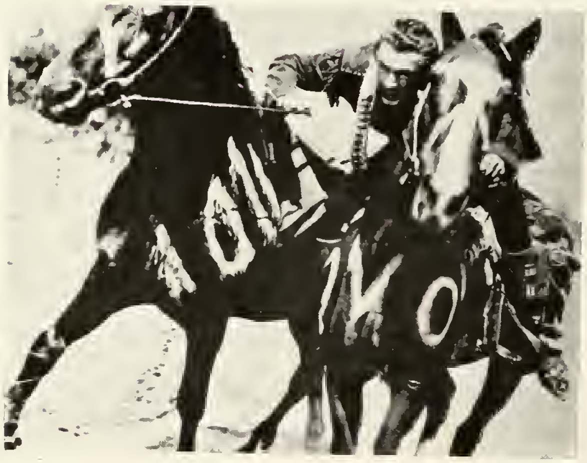
33
Tumbleweeds 1926
Production: United Artists
Direction: King Baggott
with William S. Hart
American

34
Riding Tornado 1932
Production: Columbia
Direction: Ross Lederman
with Tim McCoy
American



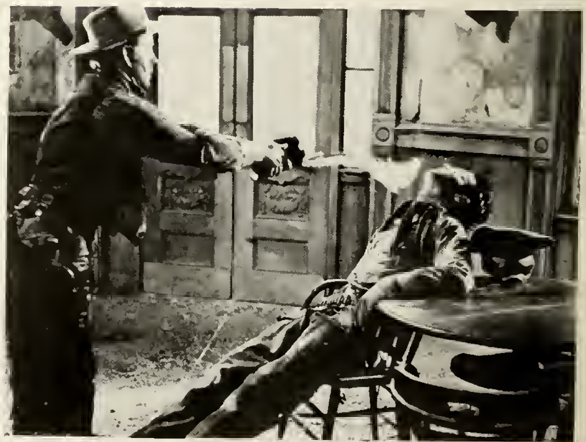
35
The Local Bad Man 1932
Production: United Artists
Direction: Otto Brewer
with Hoot Gibson
American

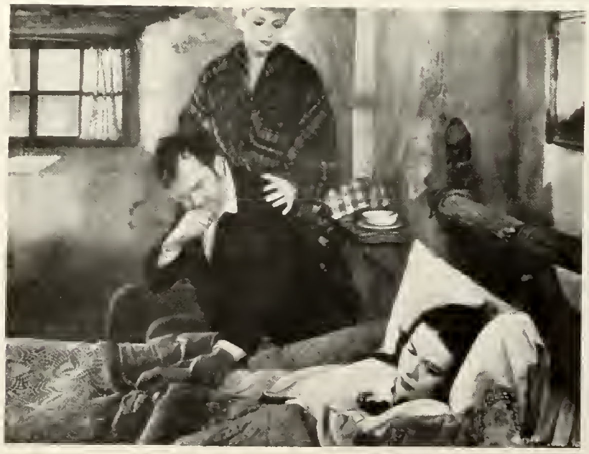




36
The Plainsman 1937
Production: Paramount
Direction: Cecil B. de Mille
with Gary Cooper
American

38
The Ox-Bow Incident 1943
Production: Twentieth Century Fox
Direction: William Wellman
American





37
Stagecoach 1939
Production: United Artists
Direction: John Ford
with Claire Trevor, Thomas Mitchell and Louise Platt
American

39
My Darling Clementine 1945–6
Production: Twentieth Century Fox
Direction: John Ford
with Henry Fonda and Victor Mature
American

40
Red River 1948
Production: Monterey Productions
Direction: Howard Hawks
with John Wayne
American

41
Yellow Sky 1949
Production: Twentieth Century Fox
Direction: William Wellman
with Gregory Peck
American

CRIME AND GANGSTER

Melodramas of crime and the villain brought to justice soon appeared in the cinema, as early as 1902 in Britain in the films of R. W. Paul and G. A. Smith. After the First World War, when the silent film became fully developed, crime and violence were exploited in the films of such German directors as Fritz Lang and G. W. Pabst. The growing menace of the gangster in America began the cycle of crime films which has remained one of the repetitive branches of American production from *Underworld* (1927) to *The Naked City* (1948). In Britain the best crime films were made by Alfred Hitchcock before he went to Hollywood, but the film of violence, in spite of the post-war excesses of British studios, remains an American prerogative, apart from subjects deriving directly from the war in Europe. Hollywood developed a pride in those gangsters who operated on a big enough scale to become the stars of their profession, and who were at first the heroes of films such as *Quick Millions* (1931) and *Public Enemy* (1931) until the gangster was seen to be the public enemy and not the secret hero of society, as in *Scarface* (1932). He was useful to the film because his quick and vivid speech made short work of literary screen dialogue, and his lack of manners and his individualistic behaviour made for slick and tense screen narrative at a time when personal dramas and comedy were becoming more and more stagey and wordy and literary in the first days of sound. Directors like Lewis Milestone, William Wellman and Rowland Brown, and actors like James Cagney, Edward G. Robinson and later Humphrey Bogart founded a school of tough film-making in which Hollywood is still outstanding.

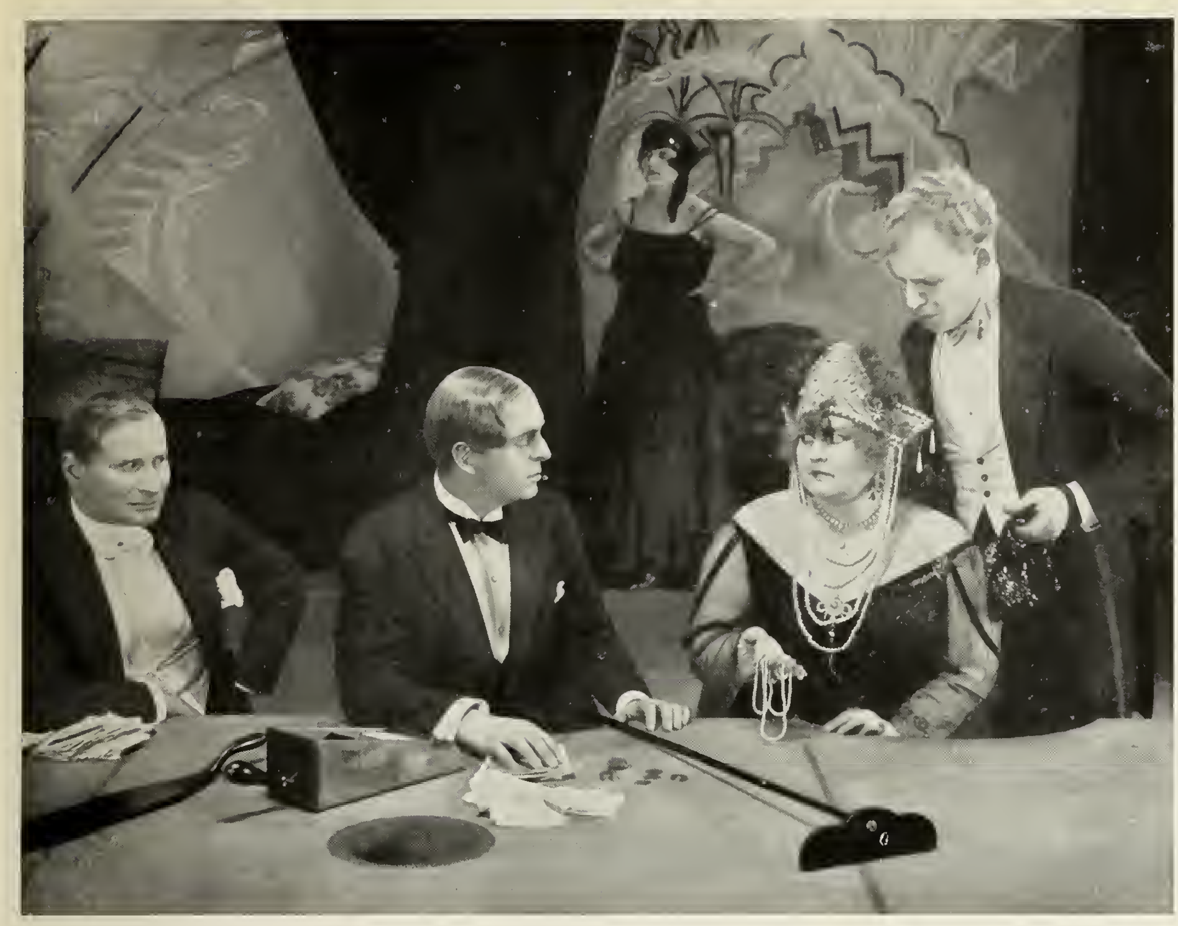
42
The Lodger 1926
Production: Gainsborough
Direction: Alfred Hitchcock
with Ivor Novello
British

43
Underworld 1927
Production: Paramount
Direction: Josef von Sternberg
with George Bancroft
American

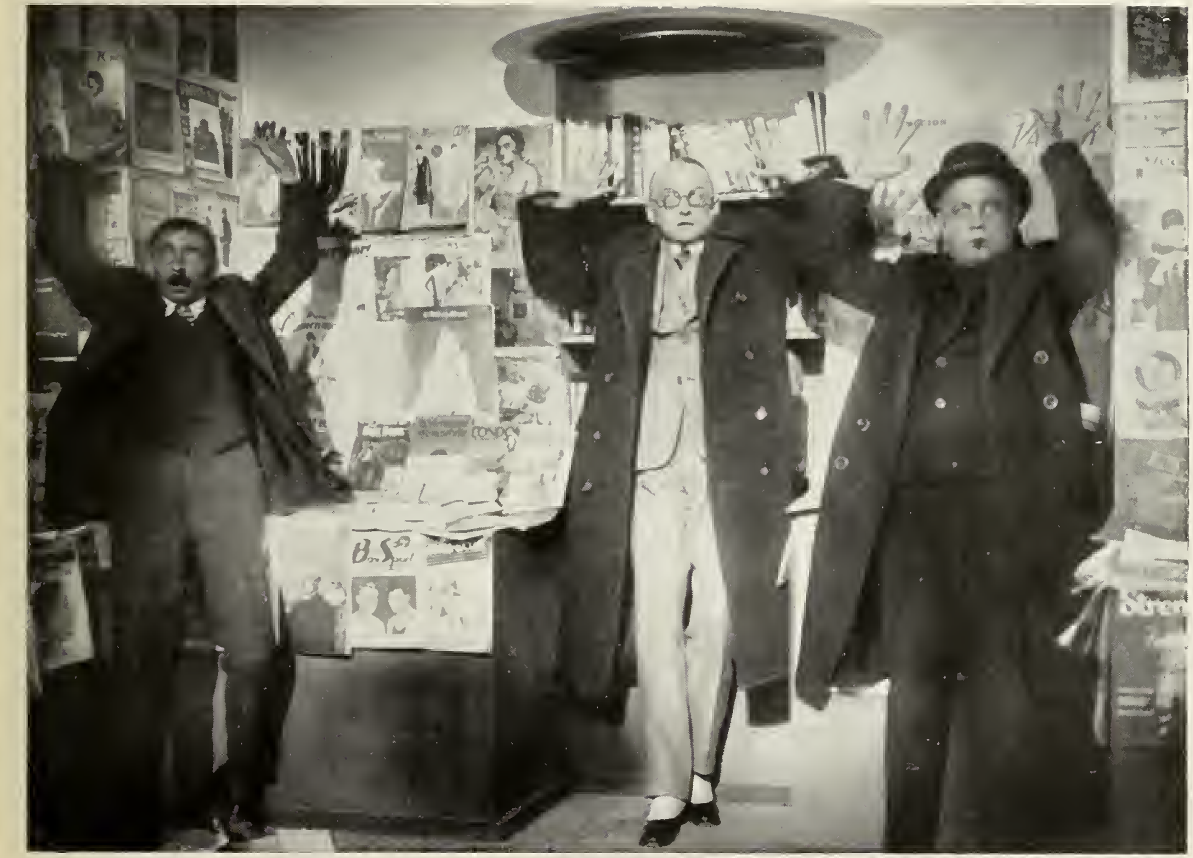
44
The Loves of Jeanne Ney 1927
Production: Ufa
Direction: G. W. Pabst
with Brigitte Helm
and Fritz Rasp
German

45
The Racket 1928
Production: Paramount
Direction: Lewis Milestone
with Thomas Meighan
American

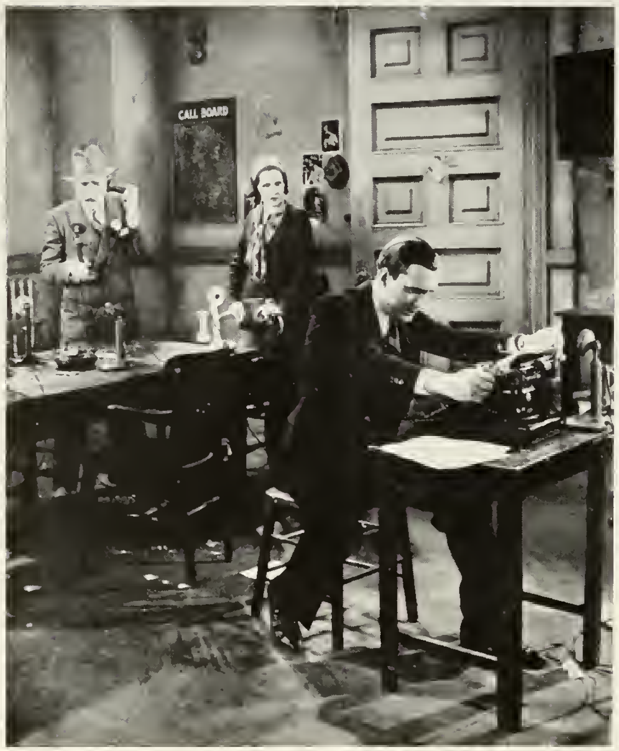
46
Forgotten Faces 1928
Production: Paramount
Direction: Victor Schertzinger
with William Powell
and Baclanova
American



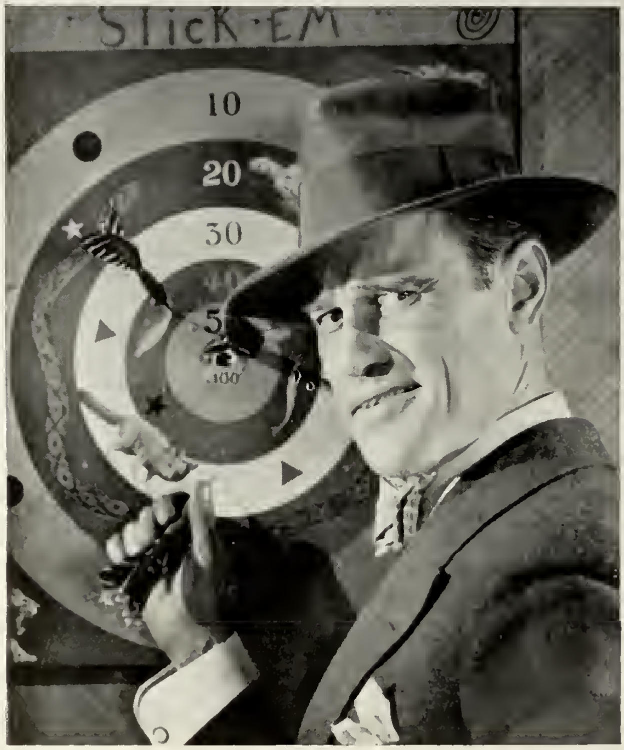
47
Doctor Mabuse 1922
Production: Decla-Bioskop
Direction: Fritz Lang
with Rudolf Klein-Rogge
German



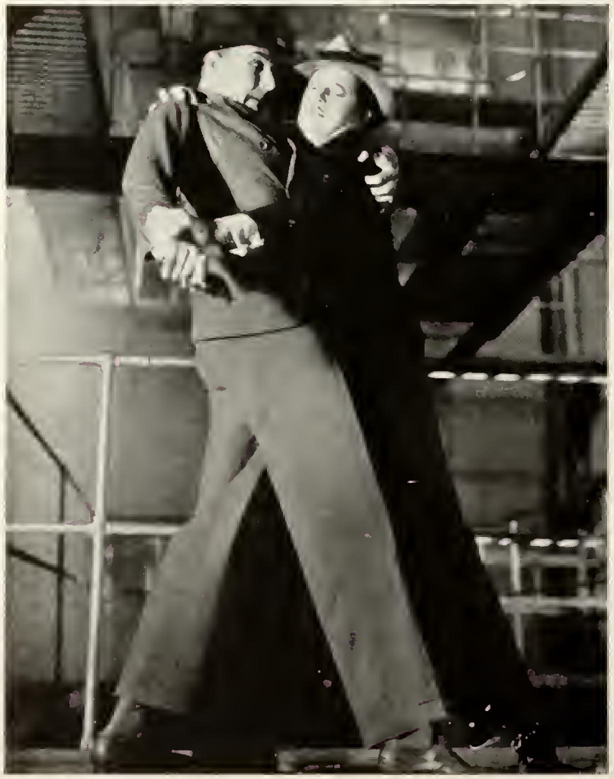
48
The Spy 1928
Production: Ufa
Direction: Fritz Lang
German



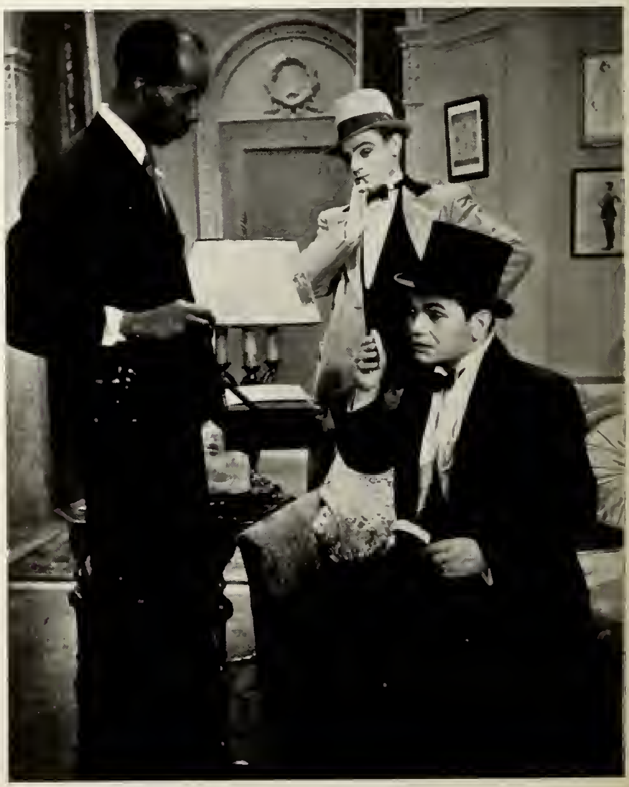
49
The Front Page 1931
Production: United Artists (Howard Hughes)
Direction: Lewis Milestone
with Adolphe Menjou, Mary Brian and Pat O'Brien
American



50
Quick Millions 1931
Production: Fox
Direction:
Rowland Brown
American



51
Transatlantic 1931
Production: Fox
Direction:
William K. Howard
with Edmund Lowe
American



52
Smart Money 1931
Production: Warner Bros
Direction: Alfred Green
with James Cagney and Edward G. Robinson
American

53
The Big House 1930
Production: Metro-Goldwyn-Mayer
Direction: George Hill
American

54
The Public Enemy 1931
Production: Warner Bros
Direction: William Wellman
with James Cagney
American

55
Blackmail 1929
Production: British International Pictures
Direction: Alfred Hitchcock
with John Longden and Annie Andra
British

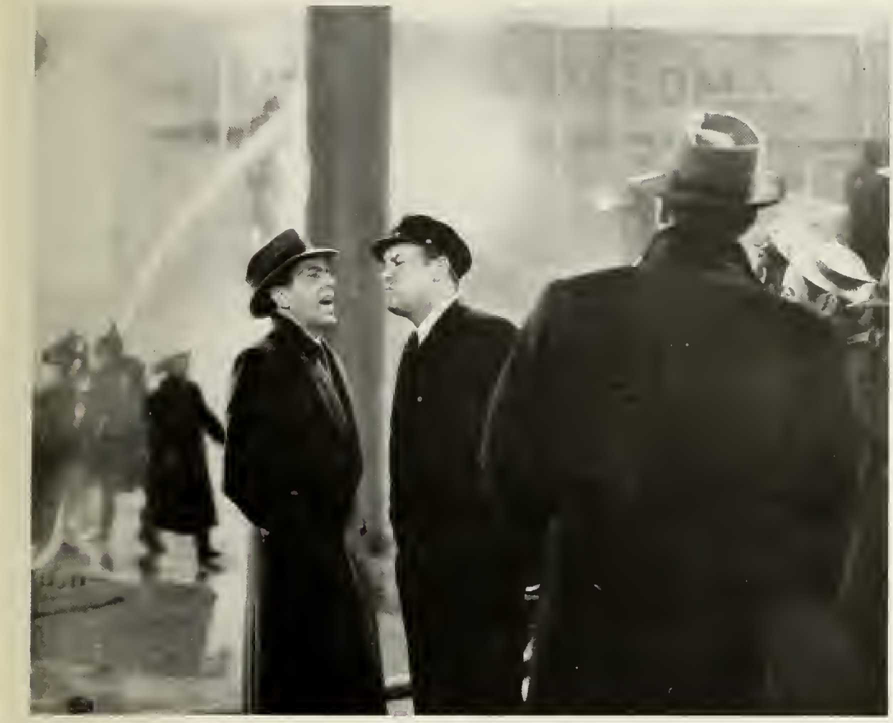
56
City Streets 1931
Production: Paramount
Direction:
Rouben Mamoulian
with Sylvia Sydney
American

58
Rome Express 1933
Production: Gaumont British
Direction: Walter Forde
with Conrad Veidt
British

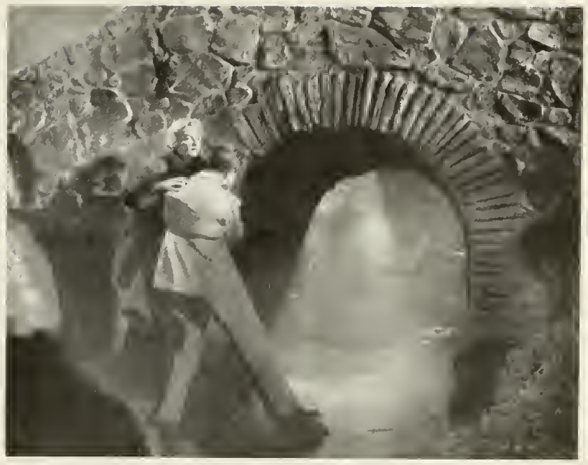
57
Scarface 1932
Production: United Artists
Direction: Howard Hawks
with Paul Muni
and George Raft
American

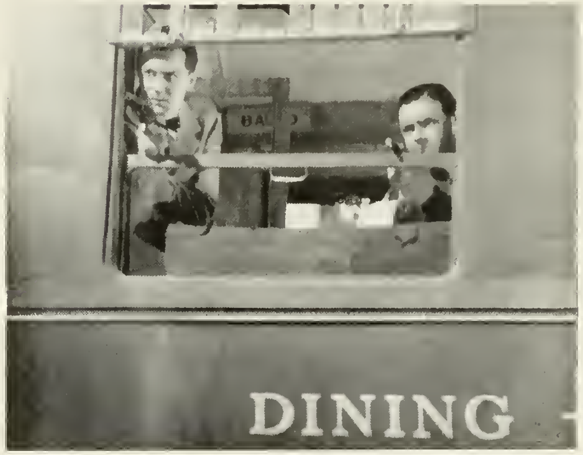
59
"M" 1932
Production: Nerofilm
Direction: Fritz Lang
German

60
The Maltese Falcon 1941
Production: Warner Bros
Direction: John Huston
with Humphrey Bogart
American

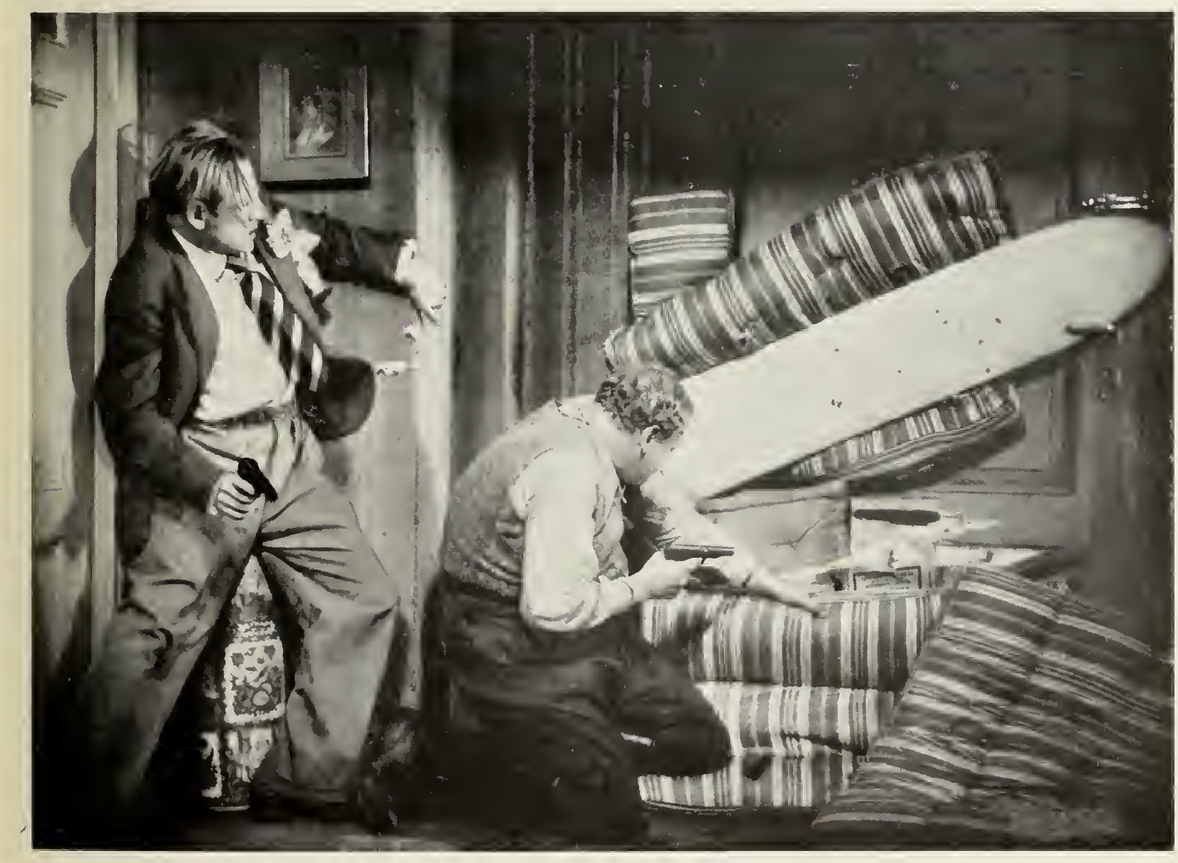


61
Thirty Nine Steps 1935
Production: Gaumont British
Direction: Alfred Hitchcock
with Robert Donat and Madeleine Carroll
British





62
The Lady Vanishes 1938
Production: Gainsborough
Direction: Alfred Hitchcock
with Michael Redgrave
and Naunton Wayne
British



63
The Last Will of Dr Mabuse 1934
Production: Nerofilm
Direction: Fritz Lang
German

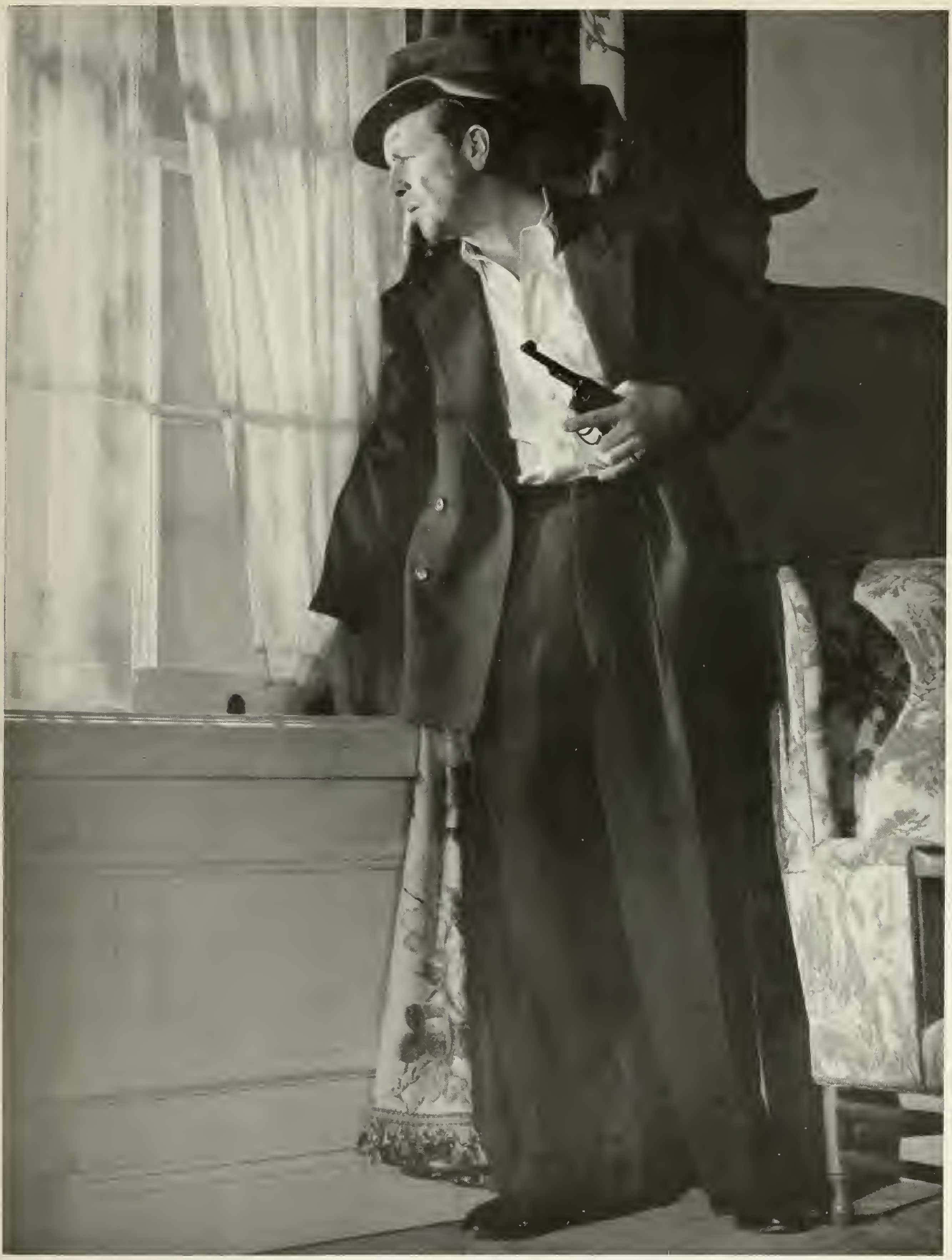
64
Quai des Orfevres 1943
Production: Majestic
Director: Henri-Georges Clouzot
French

65
The Naked City 1948
Production: Universal (Mark Hellinger)
Direction: Jules Dassin
with Ted di Corsia
American

66
The Third Man 1949
Production: London Films
Direction: Carol Reed: *with* Joseph Cotten
British

67
Panique 1946
Production: Regina
Direction: Julien Duvivier
with Michel Simon
French

68
Double Indemnity 1944
Production: Paramount
Direction: Billy Wilder
with Edward G. Robinson
and Fred McMurray
American



69

Farewell My Lovely 1946
Production: RKO-Radio
Direction: Edward Dmytryk
with Dick Powell
American

70
White Hell of Pitz Palu 1929
Production: Aafa
Direction: Arnold Fanck
German

71
The Lost Patrol 1928
Production: British Instructional
Direction: Walter Summers
British

ADVENTURE IN DISTANT LANDS

Once more we can see in the earliest films the seed of what was to become an important branch of screen entertainment, the record film of life abroad. As early as 1896 Paul had sent a cameraman to Portugal, Spain and Egypt, while Hepworth personally filmed the Paris Exhibition in 1900 and was soon to send his cameramen all over the world. The story film follows naturally from the interests aroused by these glimpses of foreign life. Travel was adventure, and whether the films were faked or real, audiences felt the need to escape from their enclosed cities into the colourful world on the screen where actors performed in distant lands far beyond the experience of the cinema-sitter. Experts in the impossible like Lang simply took them to the moon. Experts in more probable expeditions undertook them inside the four walls of a studio. Specialists in difficult locations, like Dr Arnold Fanck, made thrilling mountaineering pictures, and the romantic call of the south seas or the African forests led to a steady use of such locations for pictures of very varying merit. More recently Britain has realized that it has a world of new backgrounds at its disposal within the Commonwealth. Harry Watt's *Overlanders* (1946) and *Eureka Stockade* (1948) have shown us areas of Australia which are as distant to many Australians as they are to us. The backgrounds of New Zealand, the African territories, India, the islands of the Mediterranean and the West Indies have a thousand stories waiting to inspire the imagination of producers and film-makers.

72
Beau Geste 1926
Production: Paramount
Direction: Herbert Brenon
American

76
Elephant Boy 1937
Production: London Films
Direction: Robert J. Flaherty
British

75
Son of Kong 1933
Production: Radio
Direction: Ernest Schoedsack
American

73
Dirigible 1931
Production: Columbia
Direction: Frank Capra
American

77
Sanders of the River 1935
Production: London Films
Direction: Zoltan Korda
British

74
Tabu 1929
Production: Paramount
Direction: Murnau and Flaherty
American

73
The Devil Bear 1929
Production:
Thunder Bay Films
Direction: Louis Chaudet
American

79
The Overlanders 1946
Production: Ealing Studios
Direction: Harry Watt
with Chips Rafferty
British

80
Scott of the Antarctic 1948
Production: Ealing Studios
Direction: Charles Frend
with John Mills
British

82
Four Horsemen of the Apocalypse 1921
Production: Metro
Direction: Rex Ingram
American

81
Hearts of the World 1918
Production: D. W. Griffith Inc.
Direction: D. W. Griffith
with Lillian Gish
American

83
What Price Glory? 1926
Production: Fox
Direction: Raoul Walsh
with Phyllis Haver
American

FILMS ABOUT WORLD WAR I

Apart from coverage for the newsreels and official film records, the First World War came too soon in the history of the cinema for serious contemporary films to be made about the psychological and social conditions it produced. Griffith's *Hearts of the World* (1918) rose high above the host of crude wartime patriotic sentimentalities which vitiated the screens of France, Germany and America. During the years that followed many war films were made with a growing seriousness of theme and pacifist tendency, but few dealt with the *fundamental causes* of war. Many remained just melodramas however effectively staged from the technical point of view; some were of greater significance and appear therefore in the later section devoted to the sociological fiction film.

84
The Big Parade 1926
Production: Metro-Goldwyn-Mayer
Direction: King Vidor
American

85
Wings 1927
Production: Paramount
Direction: William Wellman
American

86
Hell's Angels 1930
Production: United Artists (Howard Hughes)
Direction: Luther Reed
American

87
Westfront 1918 1930
Production: Nerofilm
Direction: G. W. Pabst
German

88
Morgenrot 1932
Production: Ufa
Direction: Gustav Uckicky
German

89
Tell England 1930
Production: British Instructional
Direction: Anthony Asquith and Geoffrey Barkas
British

90
All Quiet On The Western Front 1930
Production: Universal
Direction: Lewis Milestone
American

91
Shors 1939
Production: Kiev Studio
Direction: A. Dovjenko
Soviet

92
Blockade 1938
Production: United Artists (Walter Wanger)
Direction: William Dieterle
with Madeleine Carroll and Henry Fonda
American

93
Next of Kin 1942
Production: Ealing Studios
Direction: Thorold Dickinson
British

FILMS ABOUT WORLD WAR II

The best fiction films of the Second World War are a significant part of the history of the cinema. They divide roughly into three groups: the films made by the Allies and neutrals during the course of hostilities, the films made by occupied and by enemy countries after hostilities, and the post-war films of the Allies either reconstructing the war period or dealing with immediate personal post-war problems. In this section we are concerned with films which by virtue of their treatment can be thought more dramatic than factual, however closely based on actual incidents their drama may be. The predominant use of professional as distinct from non-professional actors re-enacting their wartime experiences is one only of the criteria behind the choice of films which are put in this section. Other war films will be found in the sociological and documentary sections.

Although many distasteful films were produced about the war, which turned human suffering into melodrama and heroism into jingo sentimentality, widespread experience of the real emotions generated by war conditions helped to make audiences more perceptive in their demand for a sincere presentation of stories based on the war. The documentary tradition in Britain helped film-makers to achieve authenticity in their work; it proved more difficult for Hollywood to equal this authenticity owing to its geographical remoteness from the war areas, but a number of outstanding films, such as *The Story of G.I. Joe* (1945), were important exceptions.

Many of the finest films in the end came from the countries on whose soil the war was actually fought: Italy, Russia, Czechoslovakia, Poland and France.

94
Nine Men 1943
Production: Ealing Studios
Direction: Harry Watt
British

95
The Foreman Went to France 1942
Production: Ealing Studios
Direction: Charles Frend
with Clifford Evans,
Tommy Trinder
and Constance Cummings
British

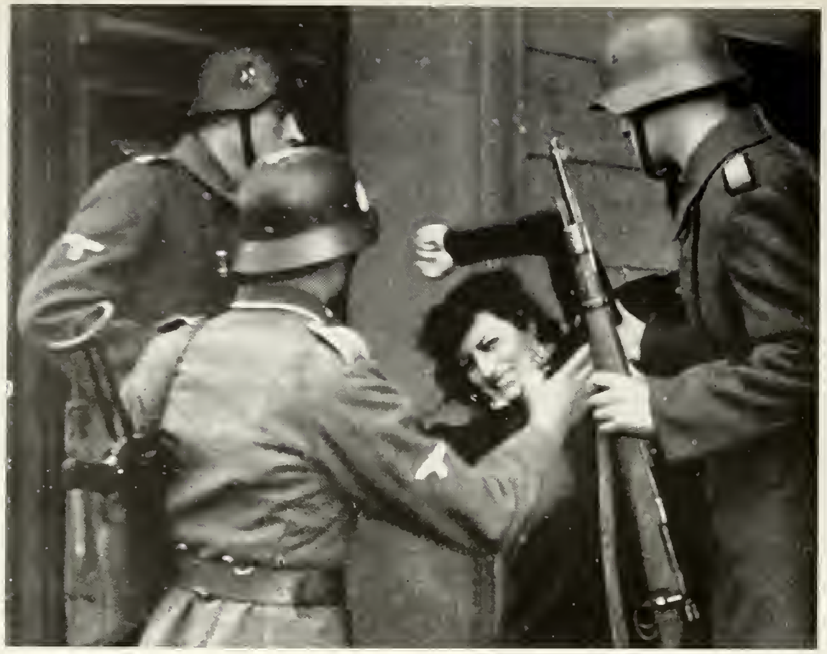
98
Millions Like Us 1943
Production: Gainsborough
Direction: Frank Launder and Sidney Gilliat
British

96
In Which We Serve 1942
Production: Two Cities
Direction: Noel Coward
and David Lean
British

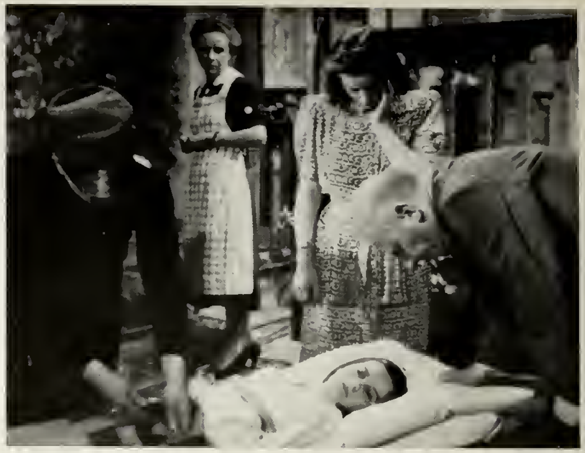
99
The Rainbow 1943
Production: Kiev Studio
Direction: Mark Donskoi
Soviet

97
The Way Ahead 1943
Production: Two Cities
Direction: Carol Reed
British

100
Girl 217 1944
Production: Mosfilm and Tashkent Studios
Direction: Mikhail Romm
Soviet

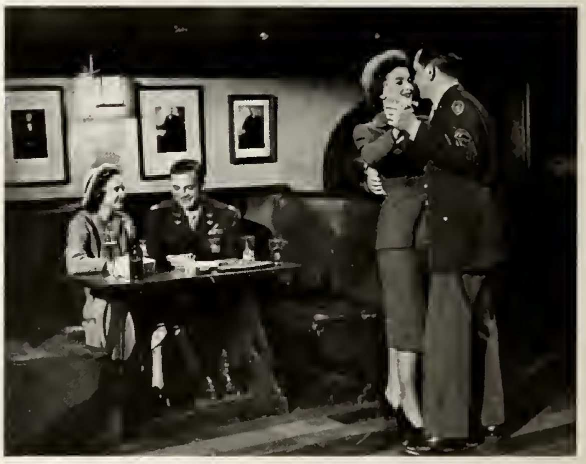


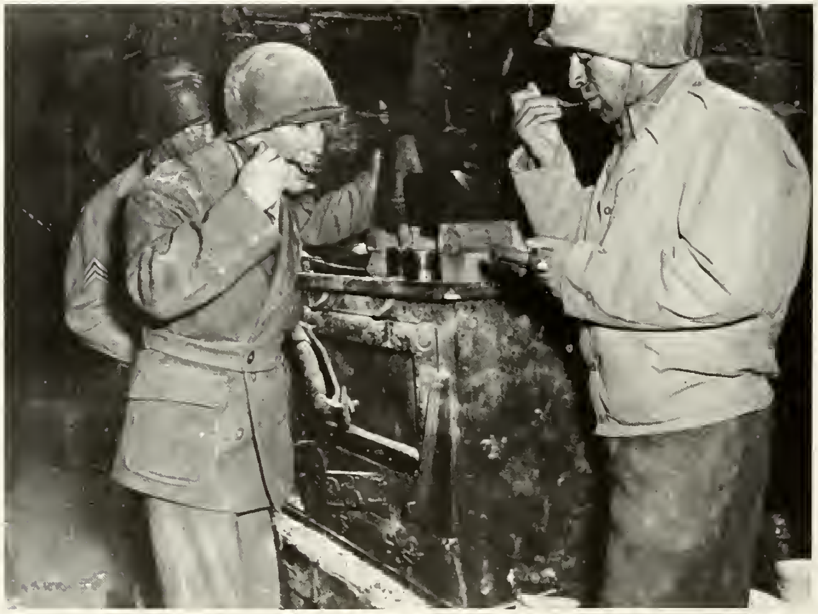
101
Open City 1945
Production: Minerva Films
Direction: Roberto Rossellini
with Anna Magnani
Italian



104
Marie Louise 1945
Production: Praesens
Direction: Leopold Lindtberg
Swiss

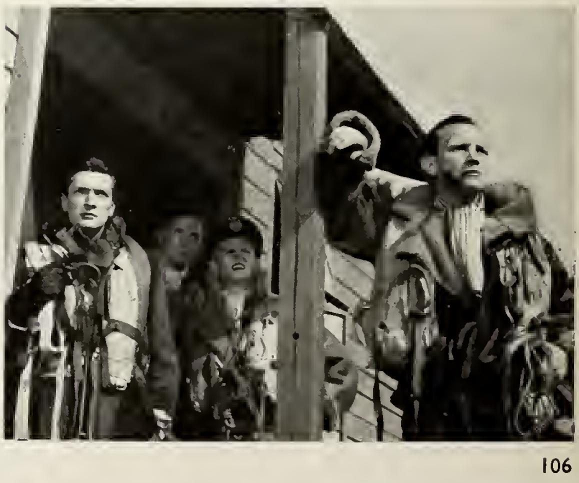
105
The Best Years of Our Lives 1947
Production: RKO-Radio (Sam Goldwyn)
Direction: William Wyler
with Teresa Wright, Dana Andrews,
Myrna Loy and Frederic March
American





102
The Story of G.I. Joe 1945
Production: United Artists
(Lester Cowan)
Director: William Wellman
with Burgess Meredith
American

103
Men Without Wings 1946
Direction: Frantisek Cap
Czechoslovak



106
The Way to the Stars 1945
Production: Two Cities (Anatole de Grunwald)
Director: Anthony Asquith
British

107
Caccia Tragica 1947
Production: A.N.P.I. Films
irection: Guiseppe de Santis
with Massimo Girotti,
Andrea Checchi
and Carla del Poggio
Italian

108
The Turning Point 1945
Production: Lenfilm Studios
Direction: Frederic Ermler
Soviet

109
The Red Meadows 1946
Production: Asa
Direction: Bodil Ipsen
and Lau Lauritzen
Danish

110
Stolen Frontiers 1947
Direction: Jiri Weiss
Czechoslovak

111
The Young Guard 1948
Direction: S. Gerasimov
Soviet

112
The Small Back Room 1948
Production: The Archers
Direction: Michael Powell
with David Farrar
British

Comedy

The comic branch of the fiction film has its roots deep in the old forms of theatrical mime. The simplest farce is slapstick, an affair of mime in which human beings are puppets suffering the buffets of fate from which they sometimes extricate themselves by sleight of hand or sleight of body. The first comic films were little music-hall turns of crude misfortune, sharpened into character by early artists like Max Linder and John Bunny, or into brilliantly timed acrobatic clowning by Chaplin in his first period of film-making, and into fantasy by Méliès and the early French comedy producers. On the other hand the excessive vulgarity of the one-reel comedies was one of the prime reasons for the introduction of censorship in Britain in 1912.

One of the richest creative branches of the cinema, comedy rapidly widened into several kinds ranging from slapstick to sophisticated comedy and satire, with America and France pre-eminent as the producers of comic films. But the greater audiences of the cinema have never approved of the satirist and prefer the sentimental comedian or the crazy ham. Chaplin's popularity has declined as the bitterness of his social comment has increased; Clair's popularity has improved as his comedies have become more sentimental. Nevertheless, the edgy sophistication of films like *Trouble in Paradise* (1932), *A Star is Born* (1937), *Nothing Sacred* (1937) and the key-work of Preston Sturges show Hollywood at its best.

SLAPSTICK

Slapstick is rude and popular and sadistic and as old as clowning. Paul, far more vulgar than Hepworth in the first period of the British film, aimed at getting his quota of belly-laughs by putting ants in a curate's pants. Max Linder passed through a hundred physical misfortunes before the virtues of exact timing and editing were learned by Mack Sennett and applied to his Keystone comedies. These one-reel films of great ingenuity used every trick of the movie camera to make a quick succession of visual jokes. Mack Sennett taught Chaplin much of his craft.

Chaplin was soon discovered to be a mime of genius. He could make every twist of his subtle body a caustic comment on the situation: no words were necessary as he stripped bare the seriousness of life in reel after reel of sheer comedy. Other lesser comedians, like Harold Lloyd and Buster Keaton, used the trick of facial dumbness to create humour. Laurel and Hardy brought a greater value to their comedy: their loyal friendship and rivalry is sometimes near to satire in its comment on human nature. The Marx Brothers entered films with a tornado of social anarchy: their ruthless destruction was only popular with the masses because for the most part they confined it to the lay figures of upper-class convention. Were they to turn their destructiveness on convictions nearer the middle- or working-class home they would become even greater artists, and probably lose in consequence most of their public, who are well enough prepared to laugh at the destruction of the pretentious pride of others. True satire is always just out of their reach but they are the greatest slapstick comedians of the past decade.

113
John Bunny in his popular role, Captain Barnacle 1910-1
Production: Vitagraph
American

114
The New Stenographer 1911
American

115
The Three Must-Get-Theirs 1920
with Max Linder
American

116
Carmen 1915
Production: Essanay
Direction: Charlie Chaplin
American

117
Goodness Gracious 1913
Direction: James Young
with Clare Kimball Young and Sydney Drew
American

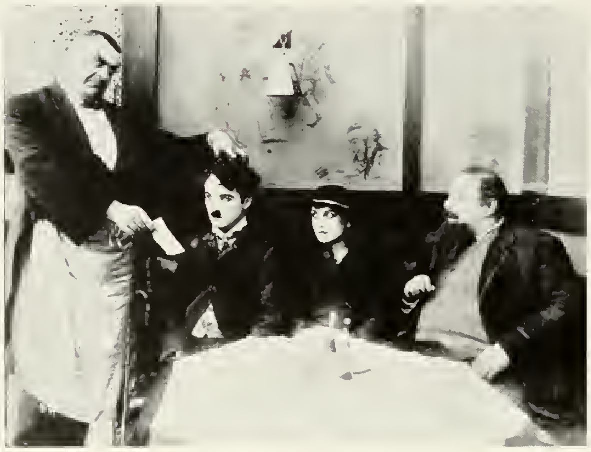
118
Tillie's Punctured Romance 1914
Production: Keystone
Direction: Mack Sennett
with Marie Dressler and Charlie Chaplin
American

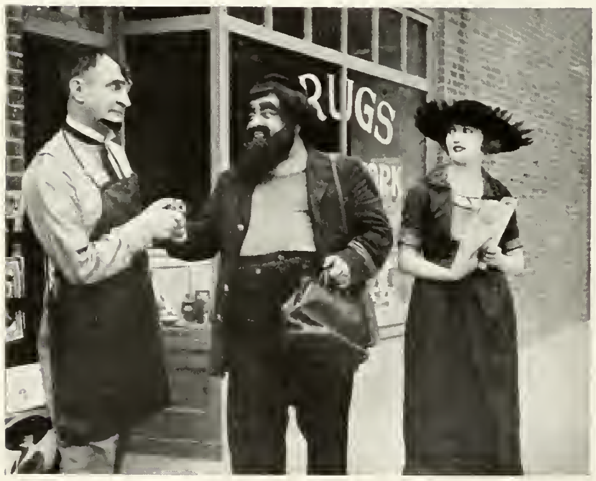
119
A Night Out 1915
Production: Essanay
Direction: Charlie Chaplin
American

120
Title Unknown, c. 1915
Direction: Mack Sennett
with Polly Moran and Ben Turpin
American

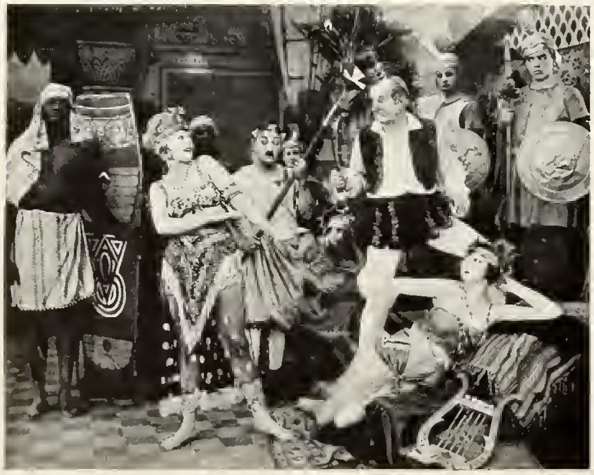
121
His New Job 1915
Production: Essanay
Direction: Charlie Chaplin
with Ben Turpin
and Charlie Chaplin
American

122
The Immigrant 1916
Production: Essanay
Direction: Charlie Chaplin
American



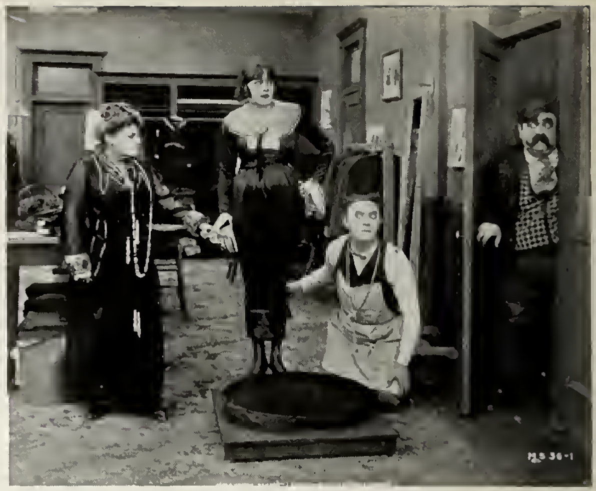


123
Gee Whiz c. 1917
Direction: Mack Sennett
with Charlie Murray
and Harriet Hammond
American

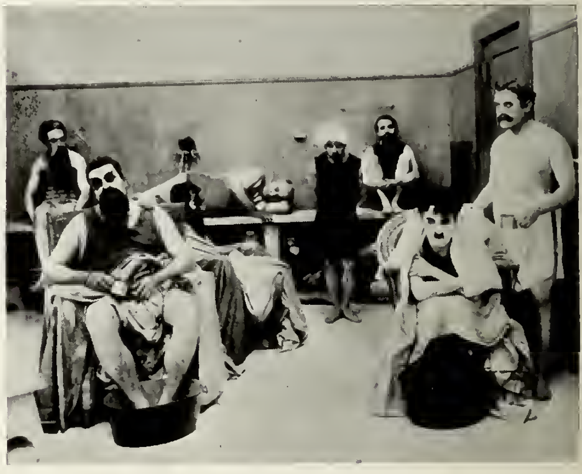


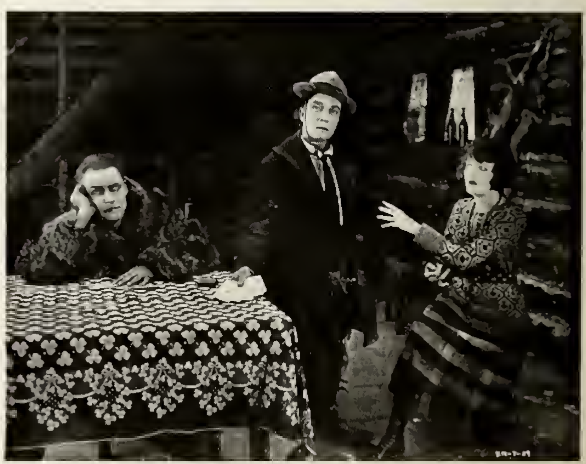
124
Salome v. Shenandoah c. 1917
Direction: Mack Sennett
with Phyllis Haver and Charlie Murray
American

125
Rip and Stitch, Tailors c. 1917
Production: Paramount
Direction: Mack Sennett
with Marie Prevost
American

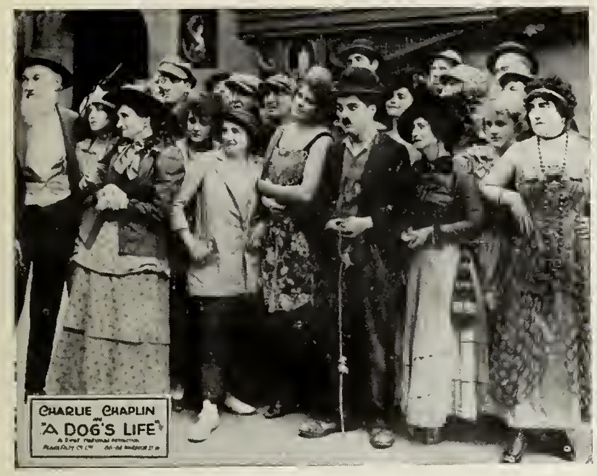


126
The Cure 1917
Production: Mutual
Direction: Charlie Chaplin
American

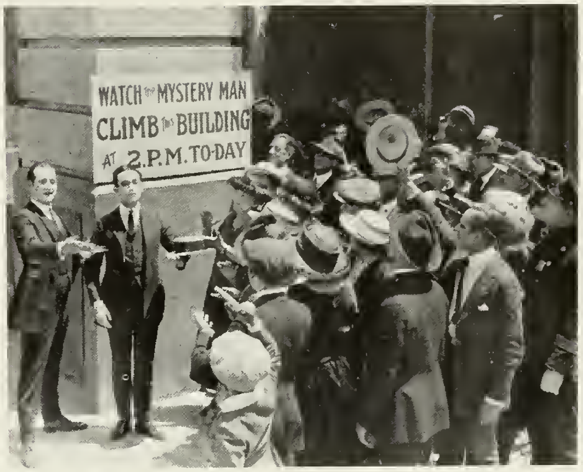




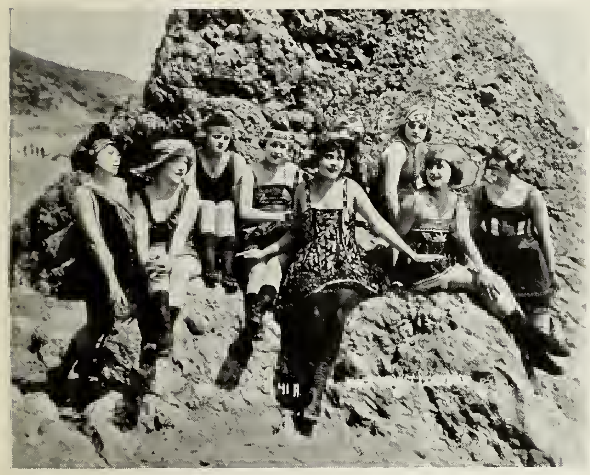
127
My Wife's Relations 1921
with Buster Keaton
American


CHARLIE CHAPLIN
A DOG'S LIFE

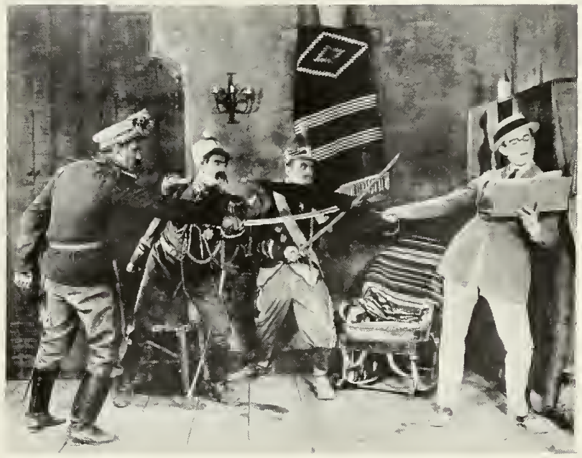
128
A Dog's Life 1918
Production: First National
Direction: Charlie Chaplin
American


WATCH THE MYSTERY MAN
CLIMB THIS BUILDING
AT 2.P.M. TO-DAY

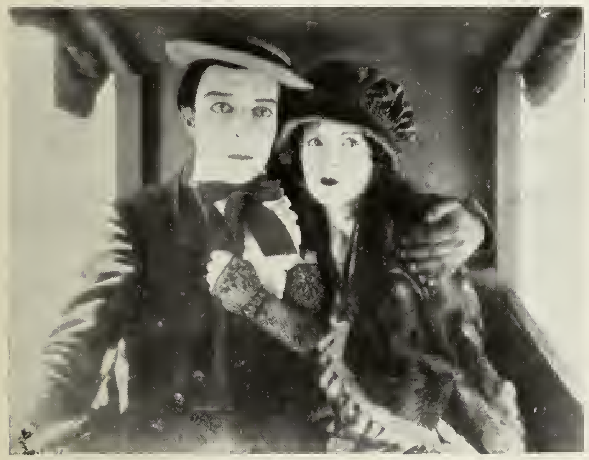
131
Safety Last 1923
Production: Pathé
Direction: Fred Newmayer
with Harold Lloyd
American



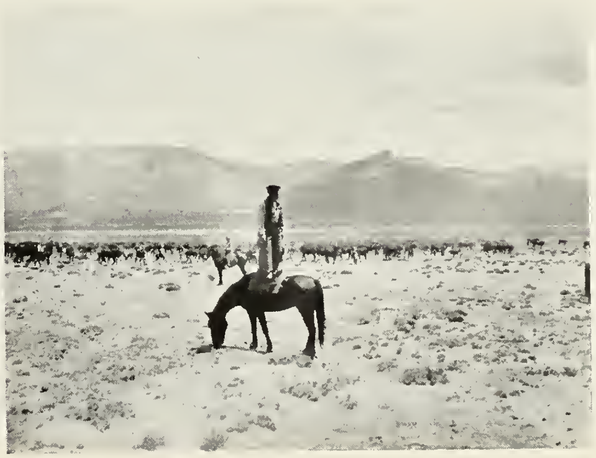
129
A Bathing Belle Comedy 1922
Production: Paramount
Direction: Mack Sennett
American



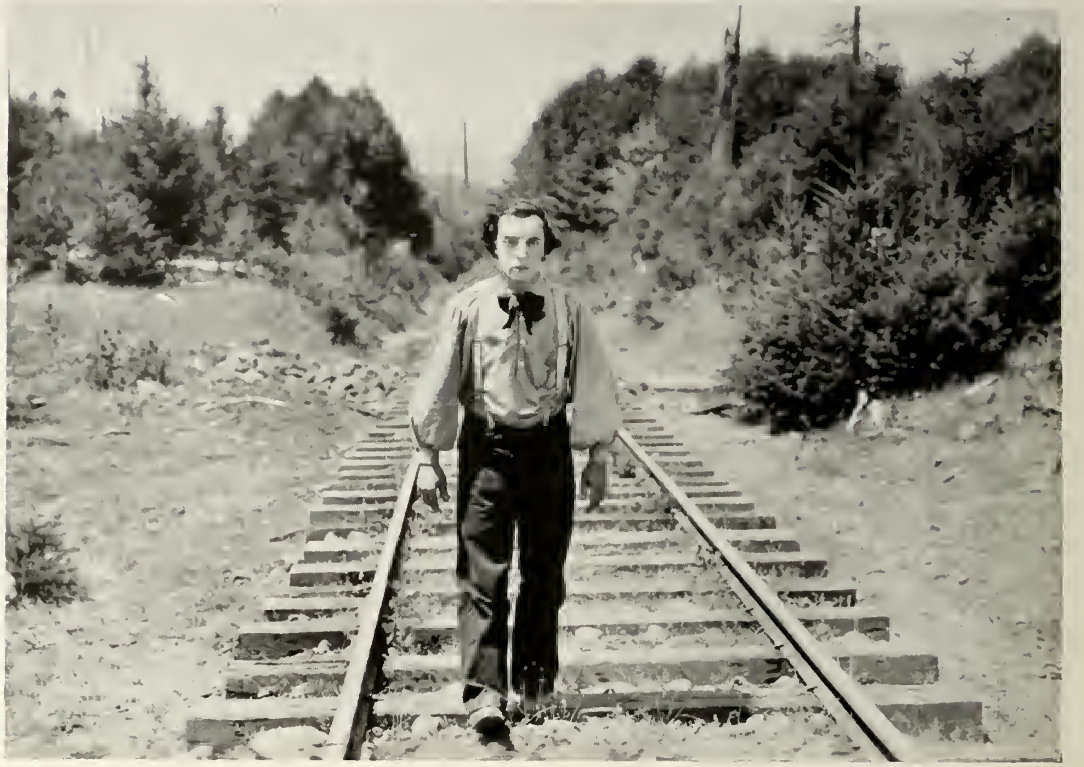
132
Why Worry? 1923
Production: Pathé
Direction: Fred Newmayer
with Harold Lloyd
American



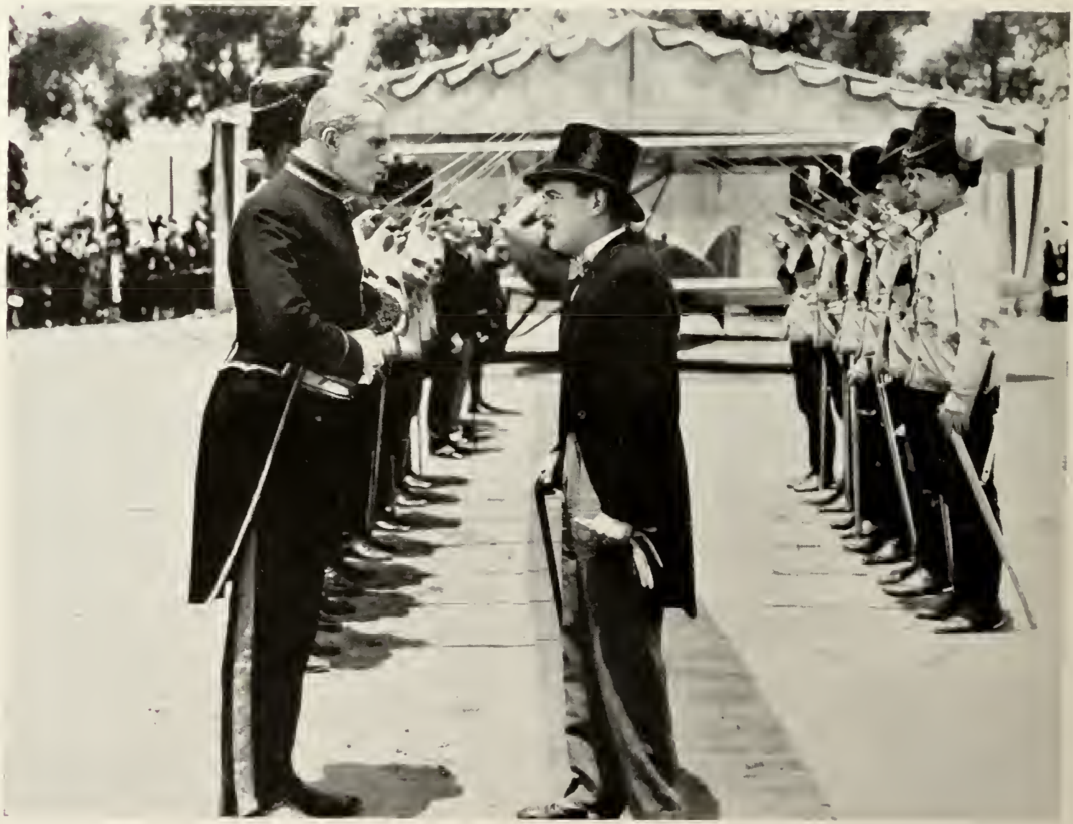
130
Our Hospitality 1923
Production: Metro-Goldwyn-Mayer
Direction: Jack Blystone
with Buster Keaton
American



133
Go West 1925
Production: Metro-Goldwyn-Mayer
Direction: Buster Keaton
American



134
The General 1926
Production: United Artists
Direction: Buster Keaton
American

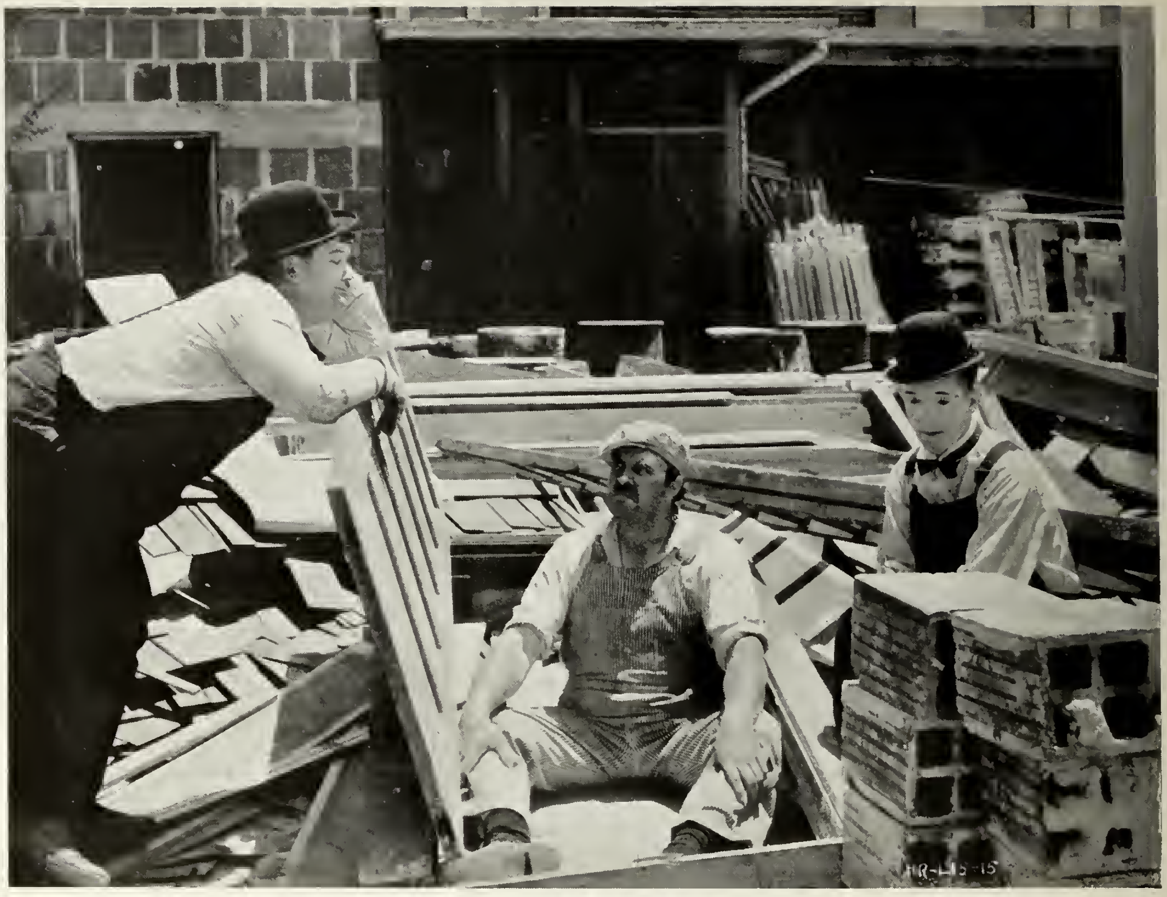


135
He's a Prince 1927
Production: Paramount
Direction: Raymond Griffith
American

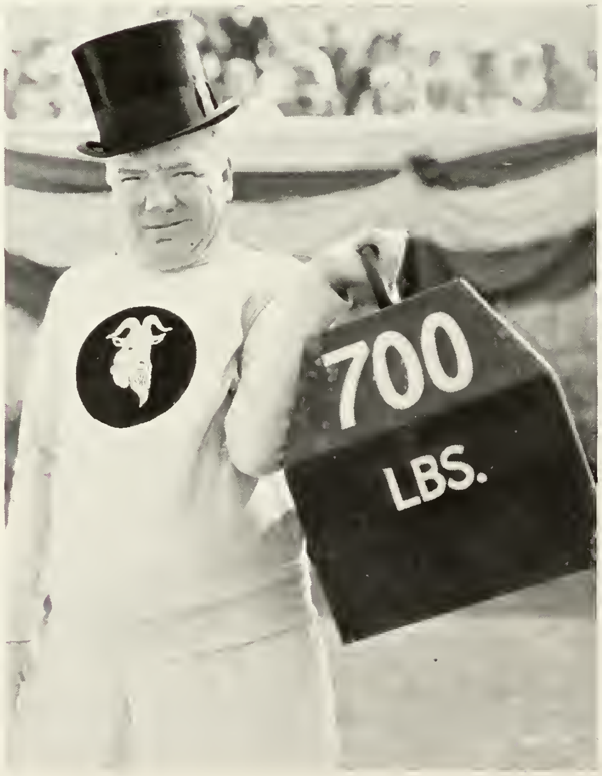
136
The Gold Rush 1925
Production: United Artists
Direction: Charlie Chaplin
and Mack Swain
with Charlie Chaplin
American

137
Bluebottles 1928
Production: Triangle
Direction: Ivor Montagu
with Elsa Lanchester
British

138
Big Business 1928
Production:
Metro-Goldwyn-Mayer
Direction: Hal Roach
with Laurel and Hardy
American

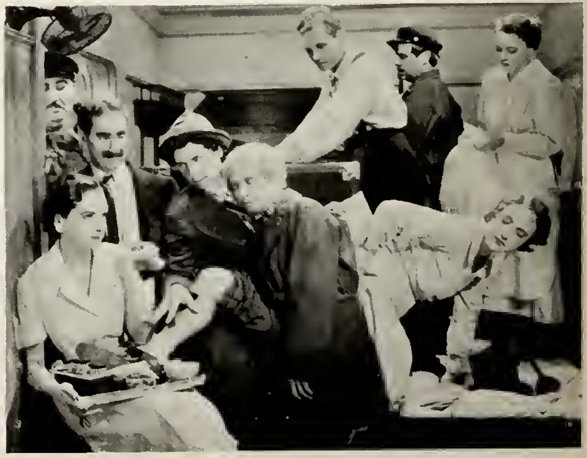


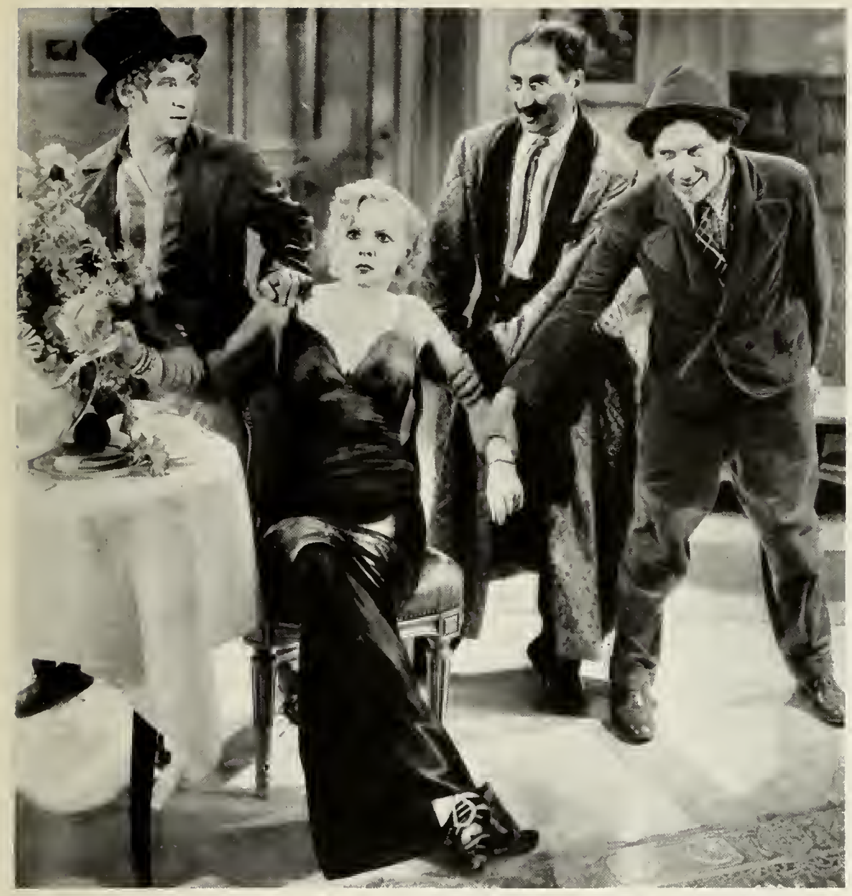
139
Busy Bodies 1932
Production: Metro-Goldwyn-Mayer
Direction: Hal Roach
with Laurel and Hardy
American



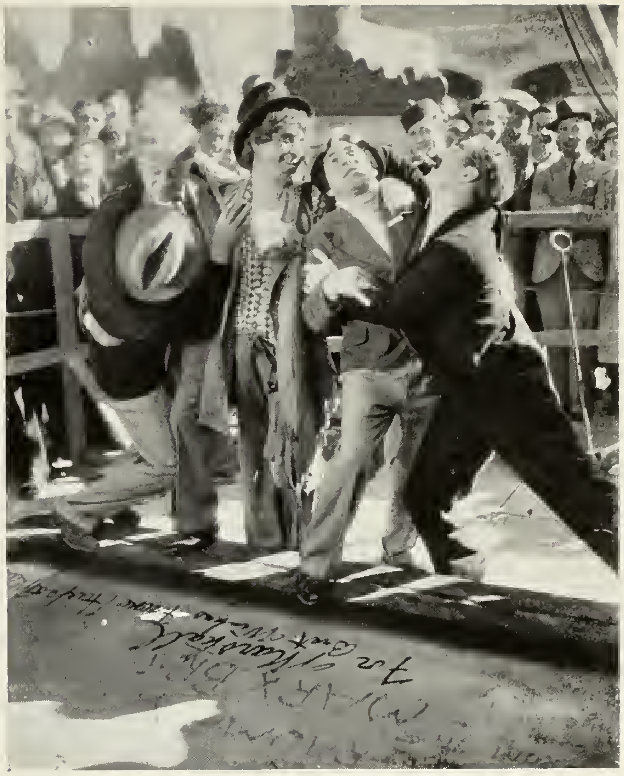
140
The Million Dollar Legs 1932
Production: Paramount
Direction: Eddie Cline
with W. C. Fields
American

141
A Night at the Opera 1935
Production: Metro-Goldwyn-Mayer
with The Marx Brothers
American

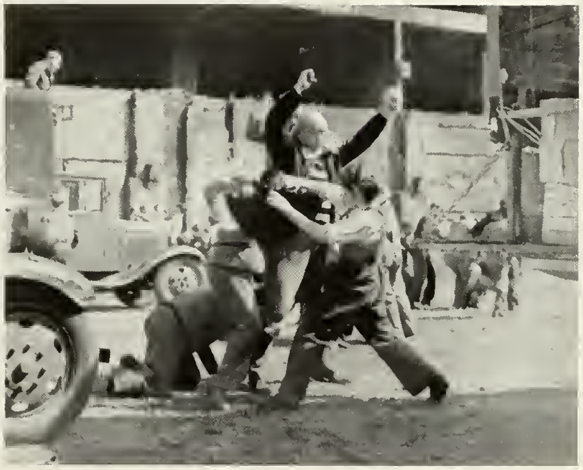




142
A Day at the Races 1937
Production: Metro-Goldwyn-Mayer
Direction: Sam Wood
with The Marx Brothers
American

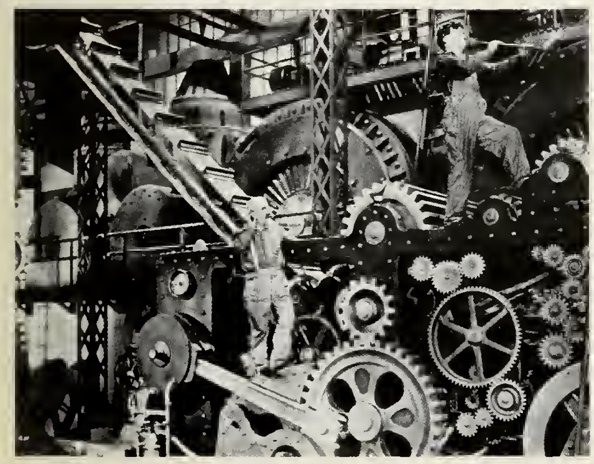


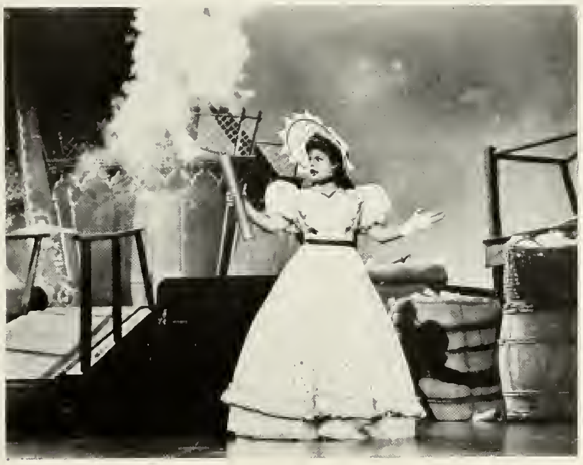
144
The Marx Brothers 1932–36
(a publicity still)
American



145
Hue and Cry 1947
Production: Ealing Studios
Direction: Charles Crichton
British

143
Modern Times 1936
Production: United Artists
Direction: Charlie Chaplin
American





146
Hellzapoppin! 1942
Production: Universal
Direction: H. C. Potter
with Martha Raye
American

COMEDY OF MANNERS

147
Bed and Sofa 1927
Production: Sovkino
Direction: Room
with Vladimir Fogel and Nikolai Batalov
Soviet

The comedy of manners has always been one of the higher forms of comedy. It laughs deliciously at the pretentions of people in every class of society. The earliest middle-class light comedies were those of Mr. and Mrs. Sydney Drew: their humour seems flat and over-refined after the rougher comedy of John Bunny, but it is a comedy based more closely upon real life. The sophistication of Lubitsch derives from it, with its light mockery of past Central European society. This light touch seems almost exclusively the creation of France and America, though many comedies were made in Germany. Films like *The Virtuous Isidore* (1932) and *La Femme du Boulanger* (1938) show comedy both at its naughtiest and at its most pathetic. *Tom, Dick and Harry* (1940) is an American equivalent, far more polite, touched with a gentle absurdity and rounded off with sentiment, and mainly concerned with characters with enviable flats or houses and freedom from the worries of work or the rigours of fighting low bank accounts.

Mae West, the victim of the censor, like W. C. Fields brought back a healthy vulgarity to the cinema, a vulgarity based on the facts of life and not on the ham silliness and the spirits more loud than high from which too much contemporary American comedy suffers.

René Clair and Charles Chaplin are the two most original artists of comedy the screen has produced. Their work spreads over the whole field of comedy, and Chaplin's mature films are often as dramatic as they are comic. Clair turns always to fantasy to alleviate his vision of human weakness and sentiment.

Britain's attempts at comedy have been sporadic, and British humour tends to occur in the course of dramatic pictures rather than as a dominating form. The colourless politeness of English middle-class life calls for the winds of heaven to blow it away with the gusts of rude laughter. But there has never been an established school of British film comedy, and many of the films intended to be funny have been laden with slow, damp jokes spoken by humourless stars in Mayfair or Cockney English.

148
A Woman of Paris 1923
Production: United Artists
Direction: Charles Chaplin
with Edna Purviance
American

151
The Cruise of the Jasper B
1926
Production: P.D.C.
Direction: James W. Horne
with Rod la Rocque
American

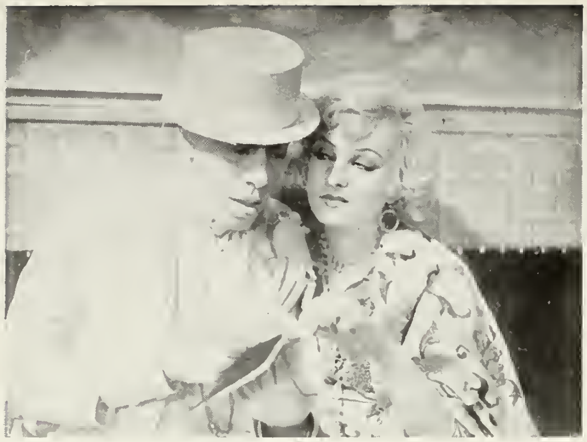
149
Tartuffe 1925
Production: Ufa
Direction: F. W. Murnau
with Emil Jannings and Werner Krauss
German

152
Back from the Front 1920
Production:
Christie Comedies
Direction: Al Christie
with Laura la Plante
and Bobbie Vernon
American

150
Wolf's Clothing 1927
Production: Warner Bros
Direction: Roy del Ruth
with Rod la Rocque and Patsy Ruth Miller
American

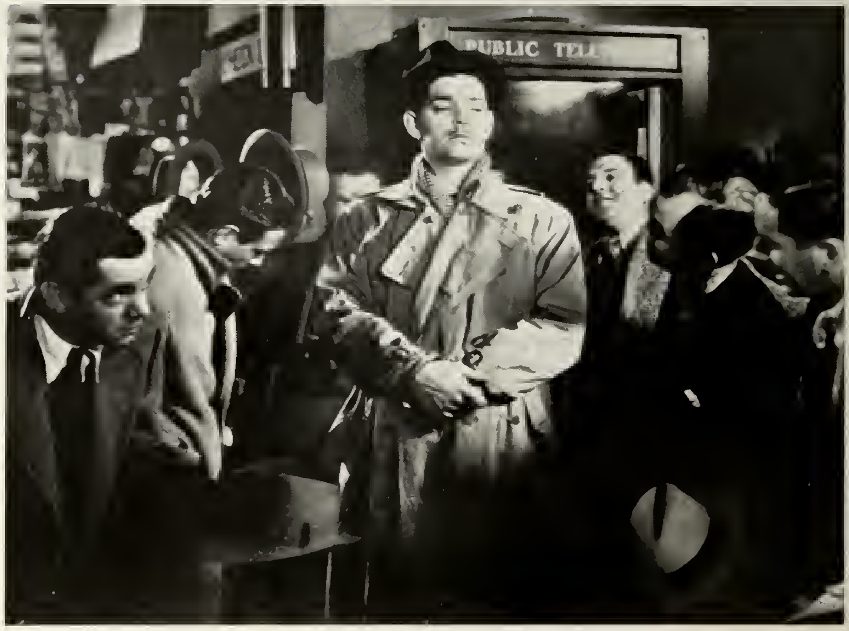
153
The Marriage Circle 1924
Production: Warner Bros
Direction: Ernst Lubitsch
with Marie Prevost
and Monte Blue
American

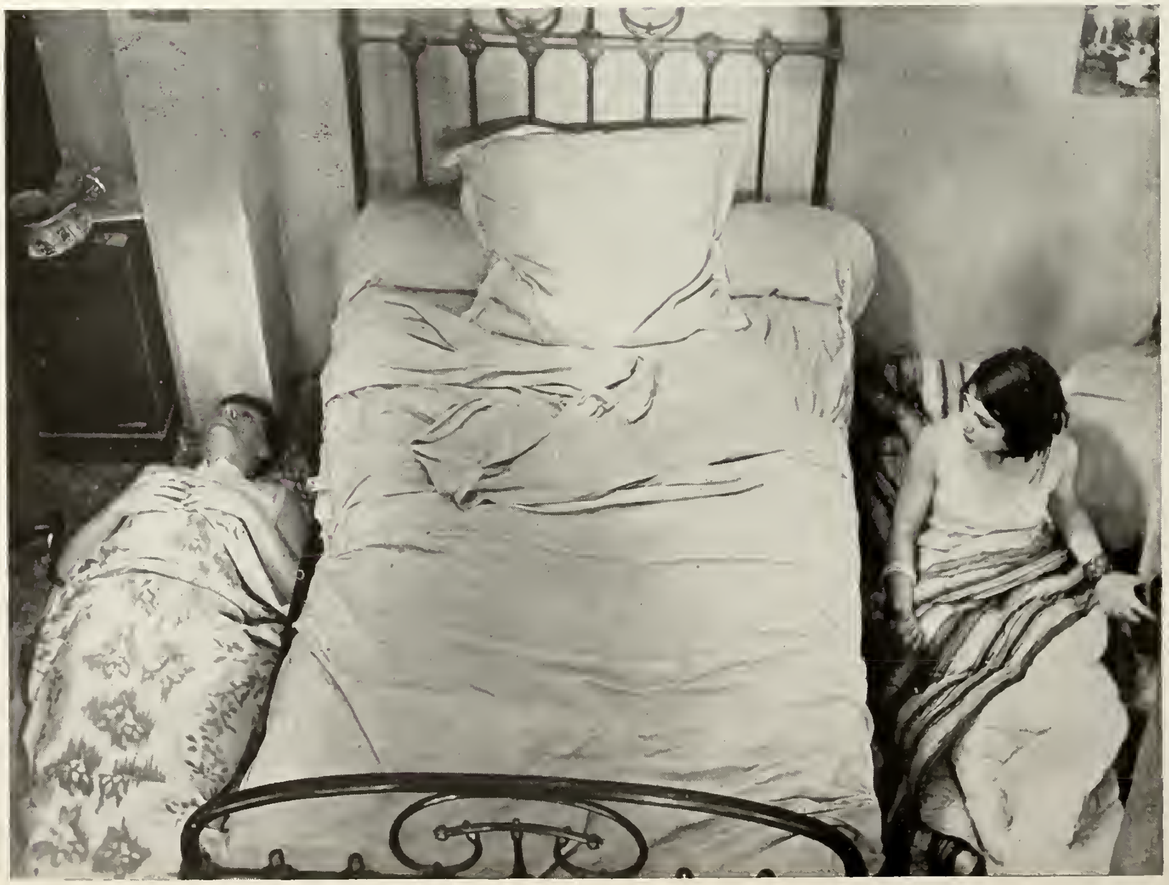
154
The Cigarette Girl
of Mosselprom 1923
Production:
Mezhrabpom-Russ
Direction: Zheliabuzhsky
Soviet



155
The Virtuous Isidore 1931
Production: Comptoir Français
Direction: Bernard Déschamps
with Fernandel and Marguerite Pierry
French

156
It Happened One Night 1934
Production: Columbia
Direction: Frank Capra
with Clark Gable
American





157
Sous les Toits de Paris 1929
Production: Tobis
Direction: René Clair
with Albert Préjean and Pola Illéry
French

158
If I Had a Million 1932
Production: Paramount
with W. C. Fields and Alison Skipworth
American

160
Emil and the Detectives 1931
Production: Ufa
Direction: Gerhard Lamprecht
with Fritz Rasp
German

161
Ruggles of Red Gap 1935
Production: Paramount
Direction: Leo McCarey
with Zasu Pitts, Charles Laughton and Charles Ruggles
American

162
The Thin Man 1934
Production: Metro-Goldwyn-Mayer
Direction: W. S. Van Dyke
with William Powell
American

159
he Done Him Wrong 1933
Production: Paramount
irection: Lowell Sherman
with Mae West
American

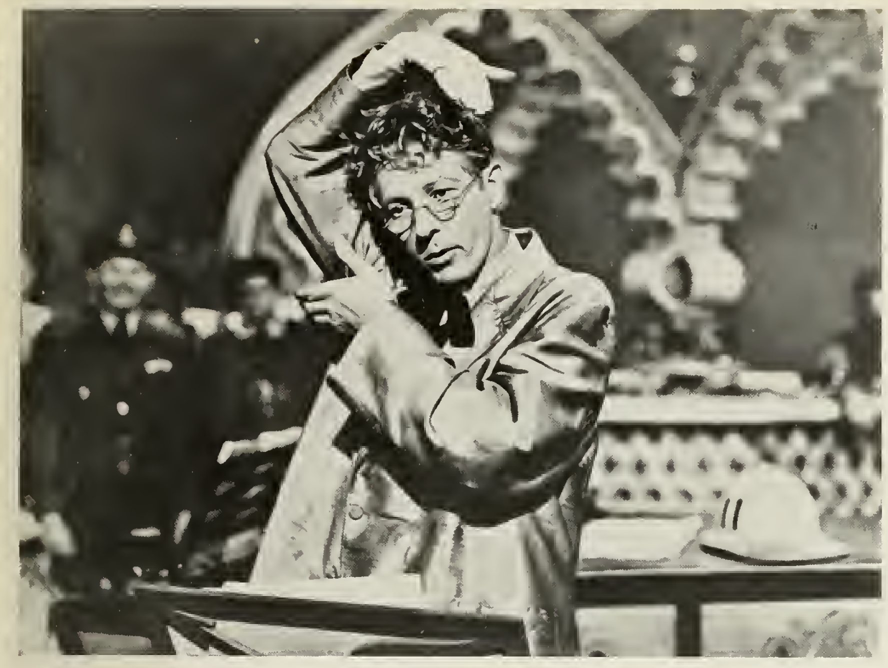
165
Lumiere d'Eté 1942
Production: André Paulvé Productions
Direction: Jean Grémillon
with Pierre Brasseur and Madeleine Renaud
French

163
Pygmalion 1938
Production: Gabriel Pascal Productions
Direction: Anthony Asquith and Leslie Howard
with Wendy Hiller and Leslie Howard
British

164
Tom, Dick and Harry 1940
Production: RKO-Radio (Robert Sisk)
Direction: Garson Kanin
with Ginger Rogers and Burgess Meredith
American

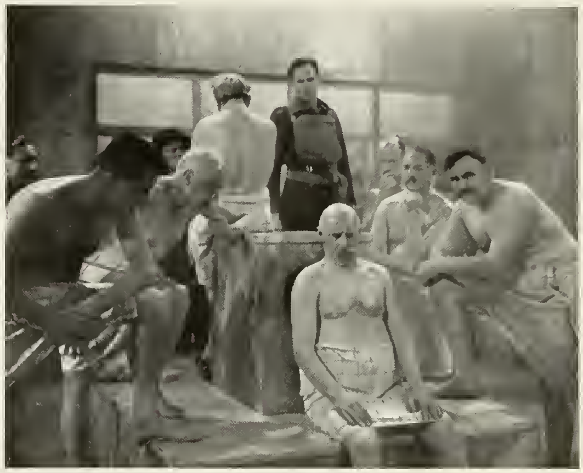
166
Four Steps in the Clouds 1942
Production: Cines
Direction: Allessandro Blasetti
with Adriana Benetti
Italian

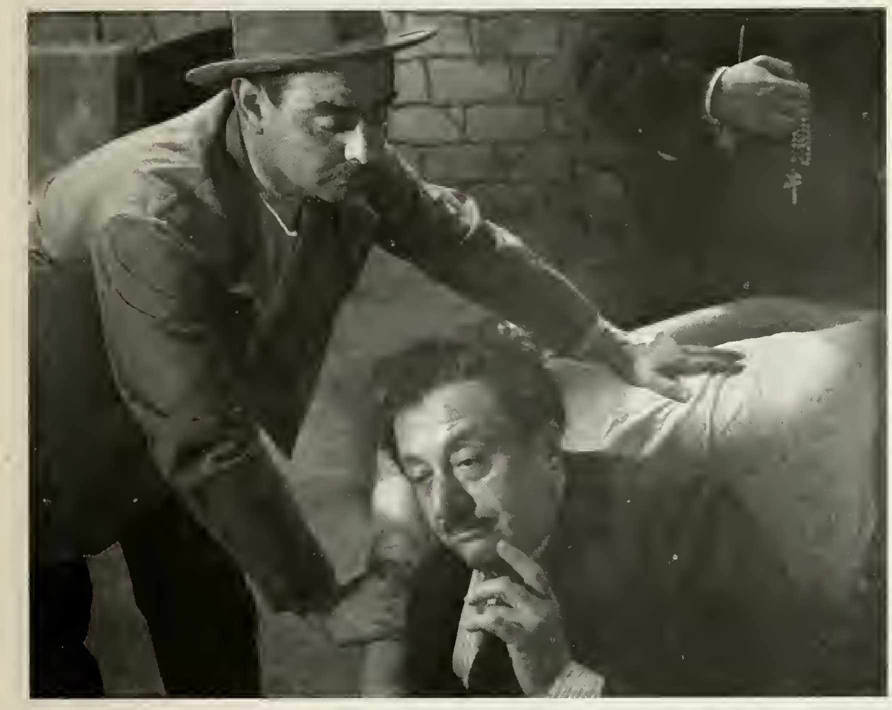
167
Christmas in July 1941
Production: Paramount
Direction: Preston Sturges
with Dick Powell and Ellen Drew
American



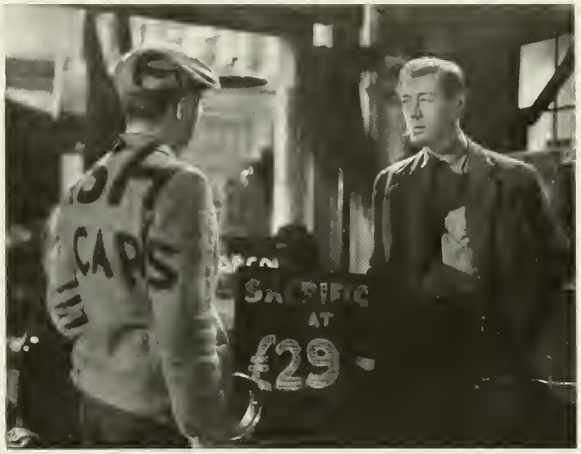
168
The Secret Life of Walter Mitty 1947
Production: RKO-Radio (Sam Goldwyn)
Direction: Norman McLeod
with Danny Kaye
American

171
Life and Death of Colonel Blimp 1943
Production: The Archers
Direction: Michael Powell
with Roger Livesey
British

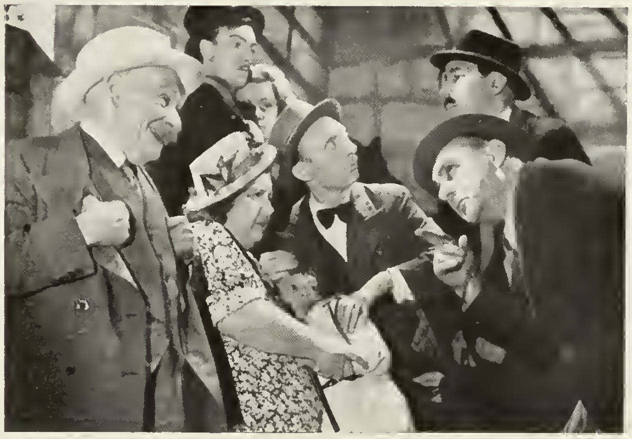




169
La Femme du Boulanger 1938
Production: Films Marcel Pagnol
Direction: Marcel Pagnol
with Raimu
French



172
The Rake's Progress 1945
Production: Individual Pictures
Direction: Sidney Gilliat
with Rex Harrison
British

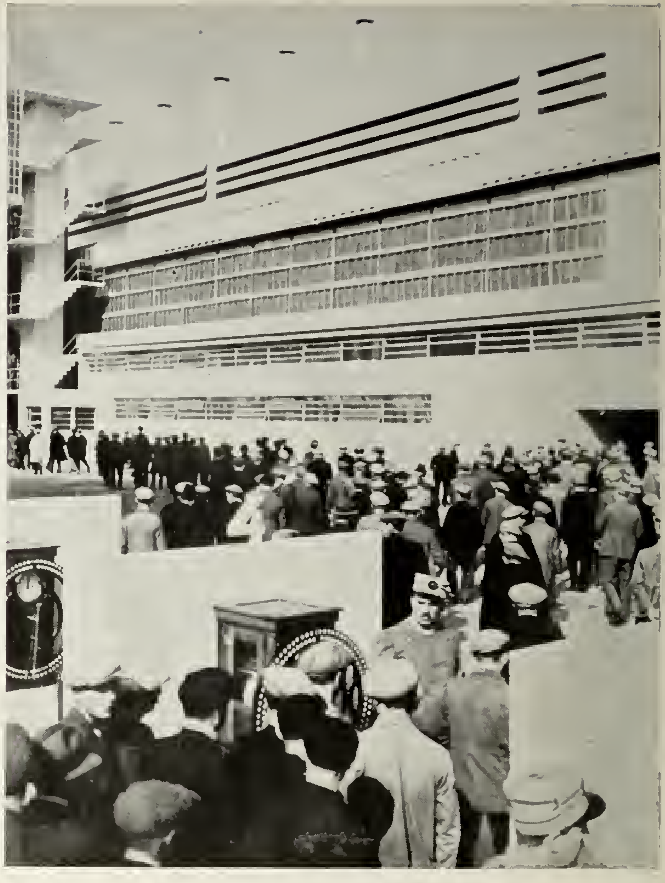


170
Voyage Surprise 1946
Production: Standard
Direction: Pierre Prévert
French

SATIRE

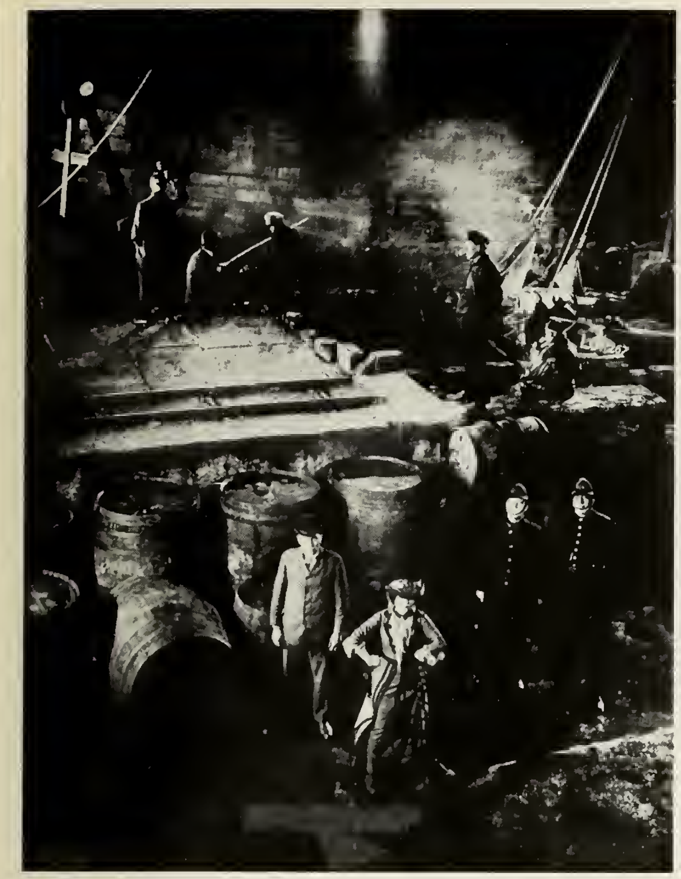
The Bergsonian theory of humour is based on the laughter with which more normal society greets the spectacle in others of an absence of proper human adaptability and resilience to the varied circumstances of life. Buster Keaton's immobility of face in the most adverse situations seems funny to people whose faces normally reflect what they are feeling. When the man in the frock-coat and top-hat steps on a banana skin, human dignity clothed in vanity and pretentiousness is violently overthrown and more normally dressed people laugh. Satire begins where humour becomes a social weapon against the activities of evil in human life. The idealist may sometimes laugh because the spectacle of human weakness afflicts him with despair, but the tone of the laugh will be bitter or contemptuous or cynical. Humour may also be used for political as well as psychological purposes.

It is usual with all attempts to classify the living expression of art to find no exact borderlines: the work of Clair and Lubitsch constantly spills over from the comedy of manners into moments of real satire, where a sudden seriousness of purpose may seem to underlie the laughter. If Dean Swift be taken as a measure of the true satirist, no films have been made with a like comic savagery, except possibly by Soviet Russia against capitalism or by very occasional directors such as von Stroheim in *Greed* (1923) or Jean Renoir in *La Régle du Jeu* (1939). The films of Preston Sturges like *The Miracle of Morgan's Creek* (1943) and *Hail the Conquering Hero* (1944) have come nearest to satire in recent popular American cinema, and Chaplin's *Monsieur Verdoux* (1947) stands out as the most serious film he has made since *Woman of Paris* (1923) in which the evils of mankind are castigated.

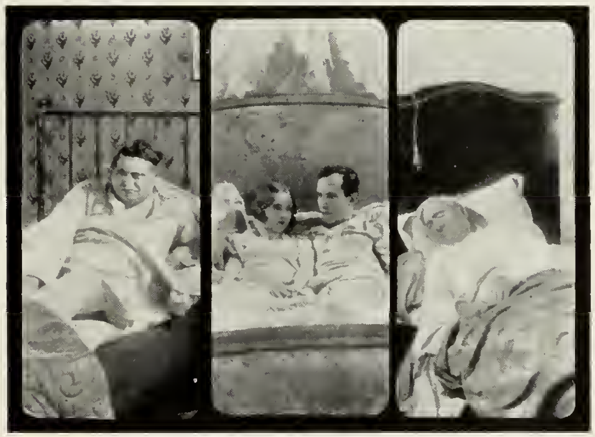


173
A Nous la Liberté 1931
Production: Tobis
Direction: René Clair
French

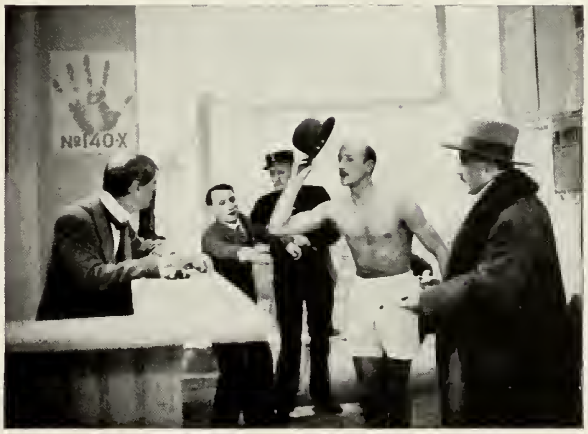
174
Forbidden Paradise 1924
Production: Paramount
Direction: Ernst Lubitsch
with Pola Negri
American



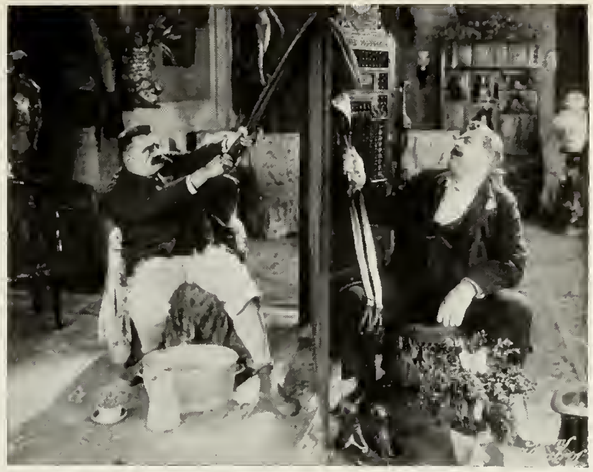
175
Dreigroschenoper 1931
Production: Nerofilm
Direction: G. W. Pabst
with Rudolf Forster
German



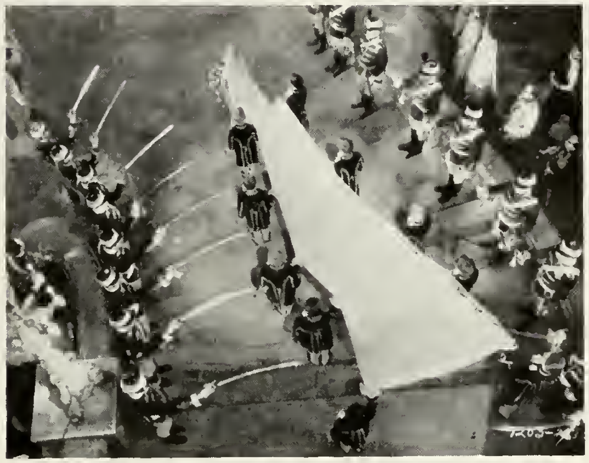
176
Les Deux Timides 1928
roduction: Albatros-Sequana
Direction: René Clair
French



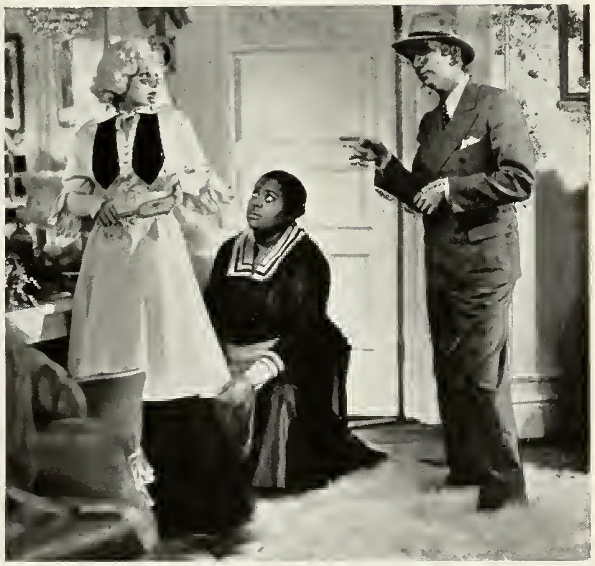
177
Le Million 1931
Production: Tobis
Direction: René Clair
French



178
The Italian Straw Hat 1928
Production:
Albatros-Sequana
Direction: René Clair
French



179
The Love Parade 1930
Production: Paramount
Direction: Ernst Lubitsch
American



180
Blonde Bombshell 1933
Production: Metro-Goldwyn-Mayer
Direction: Victor Fleming
with Jean Harlow
American

184
Nothing Sacred 1937
Production: Selznick-International
Direction: William Wellman
with Carole Lombard and Frederic March
American

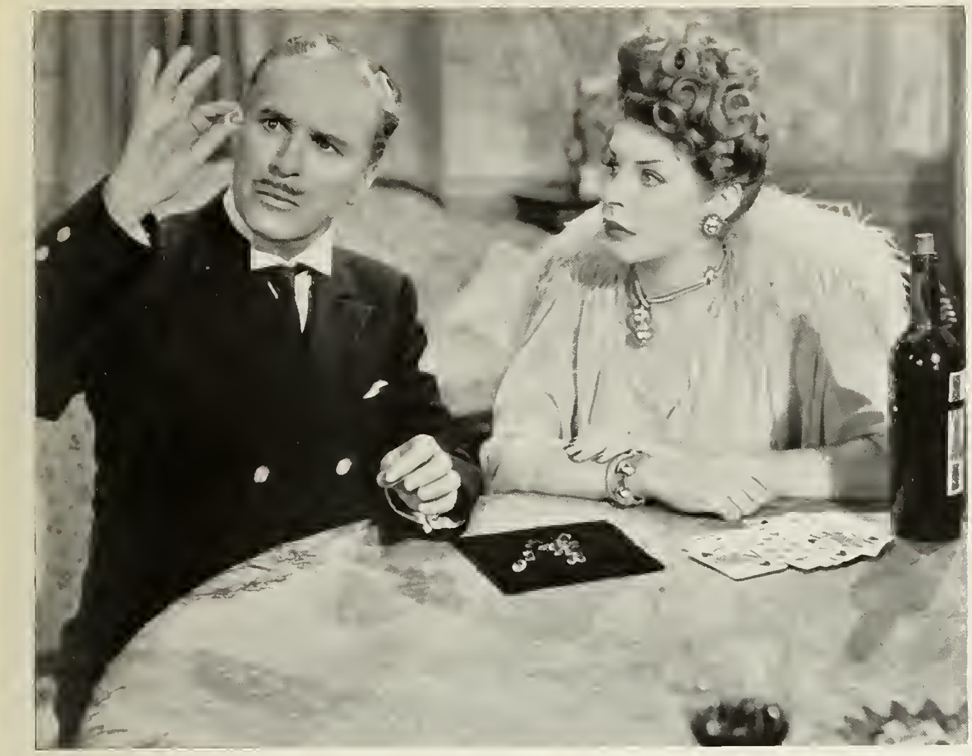
181
Jazz Comedy 1935
Production: Sovkino
Direction: Grigor Alexandrov
Soviet

182
The Snatchers 1935
Production: Mosfilm
Direction: Medvedkin
Soviet

185
The Miracle of Morgan's Creek 1943
Production: Paramount
Direction: Preston Sturges
with Eddie Bracken and Betty Hutton
American

ABNORMAL
SANE OR NORMAL
SUBNORMAL

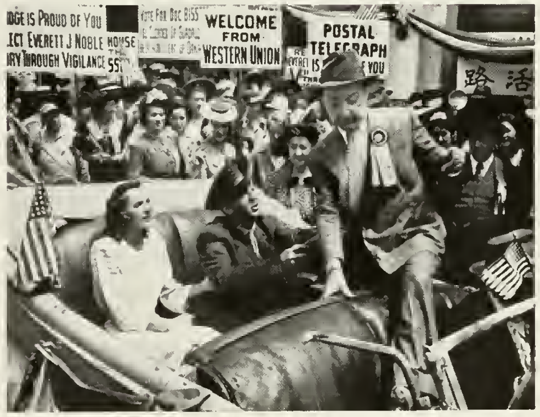
183
Mr. Deeds Goes to Town 1936
Production: Columbia Pictures
Direction: Frank Capra
with Gary Cooper
American



186
Monsieur Verdoux 1947
Production: Charles Chaplin Film Corporation
Direction: Charles Chaplin
with Charlie Chaplin and Martha Raye
American

188
La Règle du Jeu 1939
Direction: Jean Renoir
with Marcel Dalio
and Mila Parély
French

187
Goupi-Mains-Rouges 1942
Production: Minerva
Direction: Jacques Becker
French


WELCOME FROM WESTERN UNION
POSTAL TELEGRAPH
ELECT EVERETT J NOBLE

189
Hail the Conquering Hero 1944
Production: Paramount
Direction: Preston Sturges
with Eddie Bracken and Ella Raines
American

190
Berliner Ballade 1948
Production: Comedia-Film
Direction: R. A. Stemmle
with Gert Fröbe
German

Romance

Since it is necessary for most men and women to undertake the difficult job of living together and the results only occasionally seem ideal, the sweet period of courtship and the violent emotions of sex-love have become the subject of humanity's deepest dreams. Most of our lives are absorbed in working our way through the great sexual dilemma, which is obviously that men and women live physically and often mentally and emotionally at opposite poles, but neither can exist completely without the other. Artistic expression, so far largely though by no means wholly created by men, returns inevitably to the subject of the beauty of love experience and the torture which follows its failure.

Romantic fiction has become a kind of artistic underworld in which the love-dream is devitalized into mere glamour and the torture is brought down to melodrama. All this was achieved long before the invention of the cinema enabled men and women in their millions to watch romances in 80,000 cinemas all over the world. The film-stars, beautiful, unattainable women who seem to live in romantic ease, and strong, handsome men ranging the world in their cars and yachts, compensate the rough, inefficient human beings we all are when you get down to unwelcome realities, where many women are plain and most men are weak.

It follows therefore that the greater part of fiction-film production is devoted to the amours of attractive men and women, prototypes for our secret dreams. Their behaviour under the conditions of passion may be impeccable, offering audiences a stereotype for courting, or it may recognizably fall short of the ideal and so constitute patterns of evil, such as lust, jealousy, wantonness, sloth and the other deadly sins in romance. The censorship codes see that such behaviour meets its due retribution.

It is easy to mock at the romantic simplicities. It is not necessarily true to say that they are wrong. What they do is falsify life by over-simplifying it. The romantic philosophy is currently expounded by a prototype called Nature Boy, whose unclothed wisdom, learned in the primeval forests, amounts to the solemn belief that the greatest thing in all this world is to love and be loved in return.

MODERN

Romance is differentiated here from personal drama which is more concerned with a realistic portrayal of human relations. Many romantic films provide moments of truth and sincerity, especially when their makers really believe in them. They can isolate love from its actual surroundings and complications and elevate a *grande passion* into a heightened experience as portrayed by lovely actresses like Greta Garbo in *Camille* (1937) or by Michele Morgan in *Quai des Brumes* (1938). There is great tenderness in many films of this class, especially in the more artless Continental examples like *Maskerade* (1934). The success of these films depends upon the charm of the actresses in them, and to a lesser degree on the actors. In the roll of the top-line stars since Mary Pickford wrung the hearts of the world with her adolescent pathos, the greatest number by far have owed their success to their appearance in romantic films.

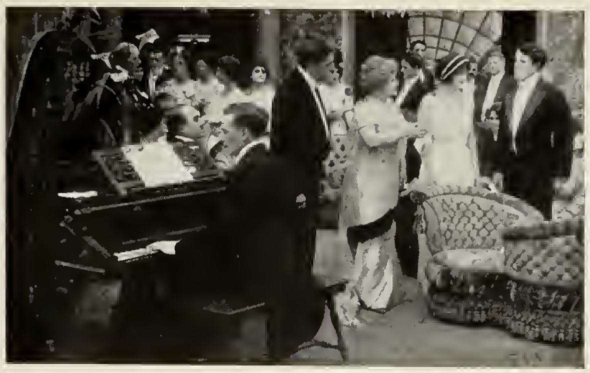
191
The New York Hat 1912
Production: Biograph
Direction: D. W. Griffith
with Mary Pickford
American

192
Knickerbocker Buckaroo 1918
Production: Artcraft
with Douglas Fairbanks and Marjorie Daw
American

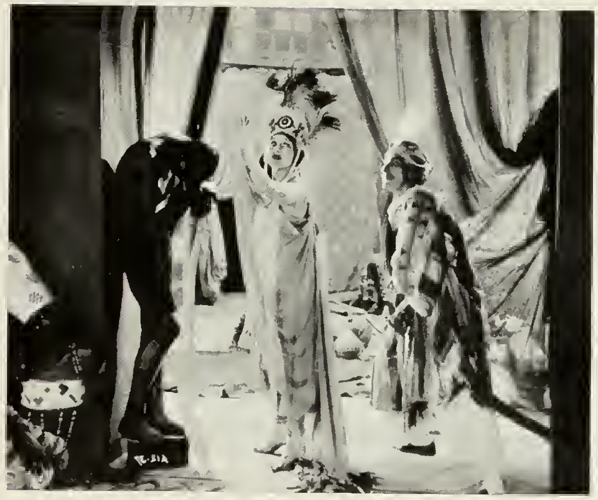
193
The Nut 1921
Production: United Artists
Direction: Ted Reed
with Douglas Fairbanks
American

194
The Amazons 1917
Production: Famous-Players
with Marguerite Clark
American

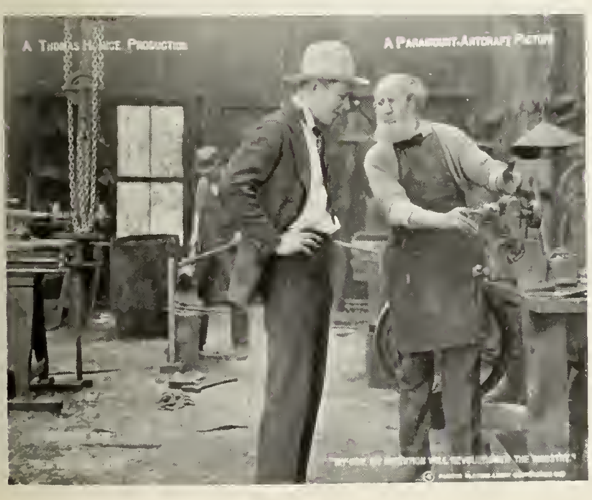
195
The Altar of Ambition 1914
Production: Flying A
American



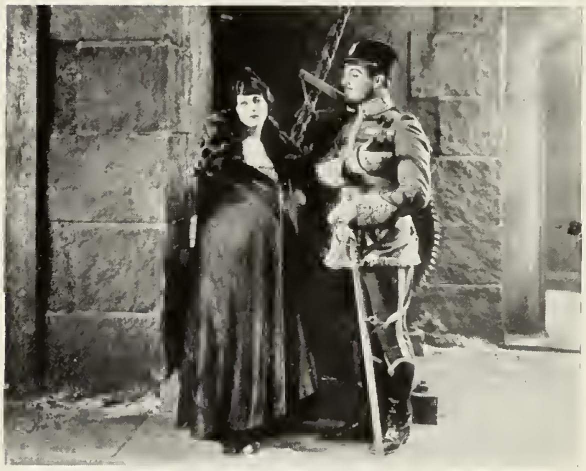
196
Barbary Sheep 1917
Production: Artcraft
Direction: Maurice Tourneur
with Elsie Ferguson
American



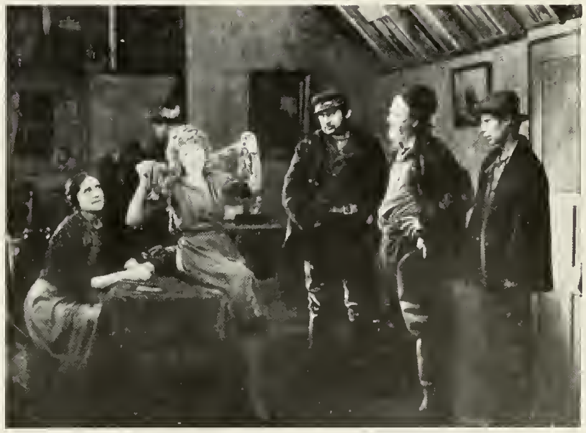
197
Red Hot Dollars 1919
Production: Artcraft
Direction: Thos. H. Ince
with Charles Ray
American



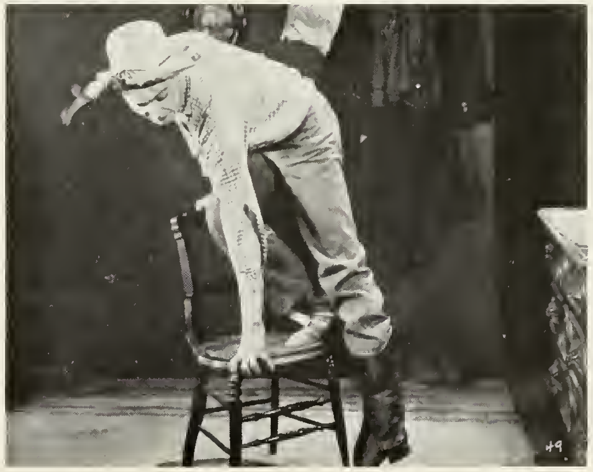
198
The Prisoner of Zenda 1922
Production: Metro
Direction: Rex Ingram
with Barbara LaMarr and Ramon Navarro
American



199
Tess of the Storm Country 1922
Production: United Artists
Direction: John S. Robertson
with Mary Pickford
American



200
His Own Home Town 1918
Production: Famous-Players
with Charles Ray
American



201
Sparrows 1926
Production: United Artists
Direction: William Beaudine
with Mary Pickford
American

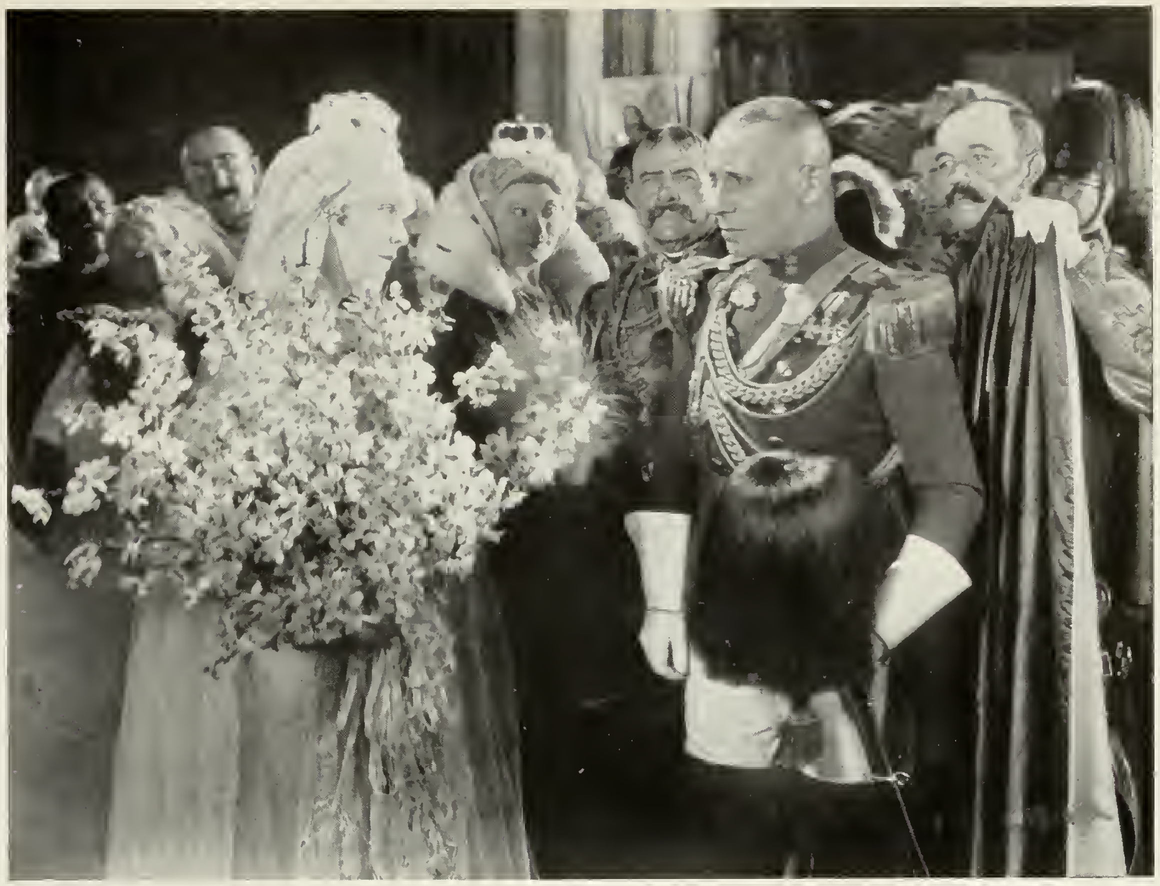
204
The Merry Widow 1925
Production: Metro-Goldwyn-Mayer
Direction: William de Mille
with Mae Murray and John Gilbert
American

202
Broadway After Dark 1924
Production: Warner Bros
Direction: Monta Bell
with Anna Q. Nielson
and Norma Shearer
American

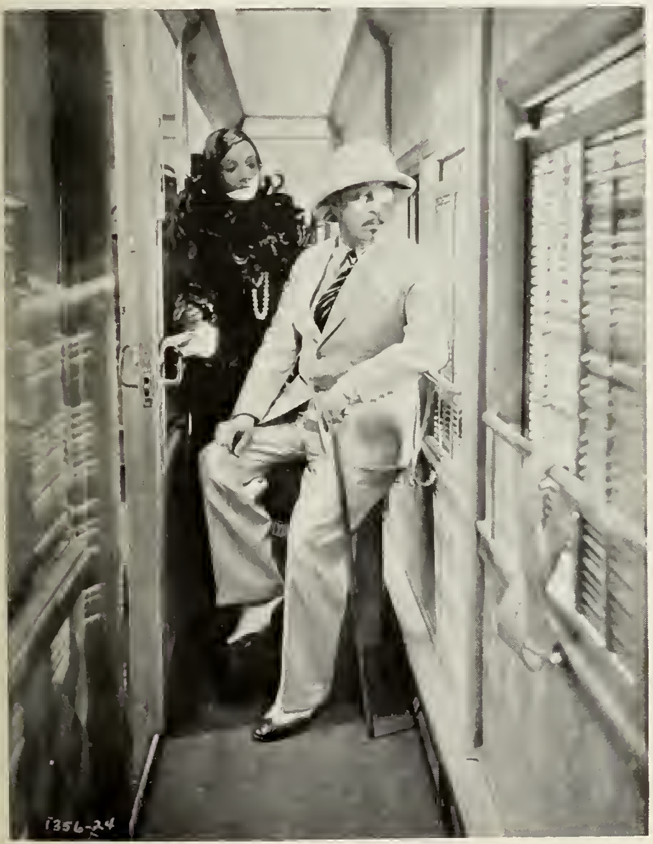
205
The Wonderful Lie 1929
Production: Ufa
Direction: Hans Schwartz
with Brigitte Helm and Franz Lederer
German

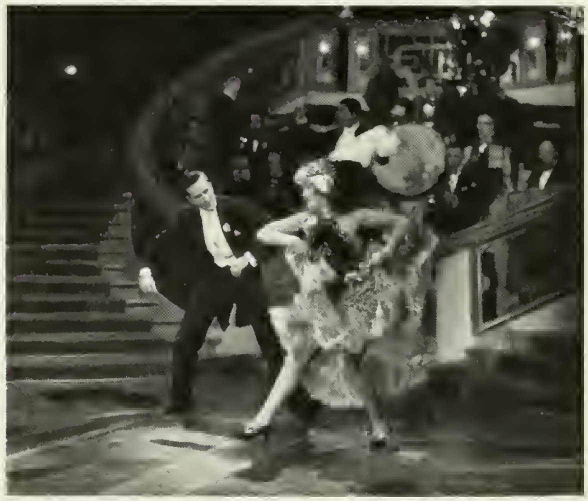
203
Seventh Heaven 1927
Production: Fox
Direction: Frank Borzage
with Janet Gaynor
and Charles Farrell
American

206
The Wedding March 1929
Production: Paramount
Direction: Erich von Stroheim
with Zasu Pitts
and Erich von Stroheim
American

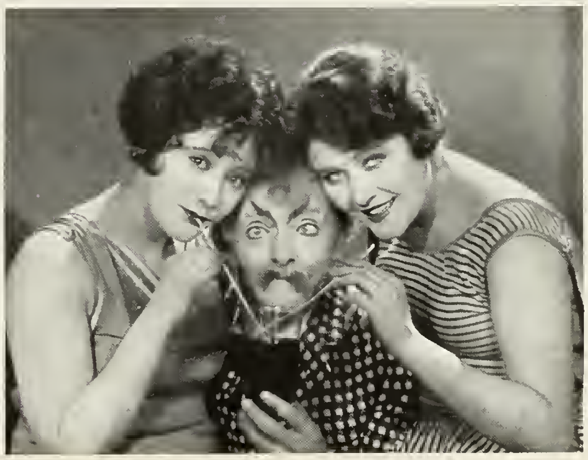


207
Shanghai Express 1932
Production: Paramount
Direction: Josef von Sternberg
with Marlene Dietrich and Warner Oland
American



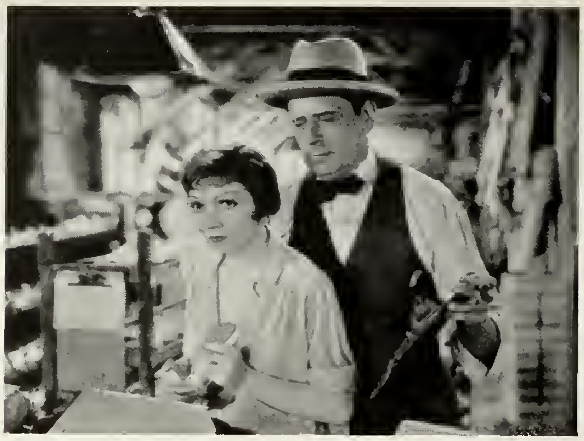


208
Piccadilly 1928
Production: British
International Pictures
Direction: E. A. Dupont
with Gilda Grey
and Cyril Richard
British



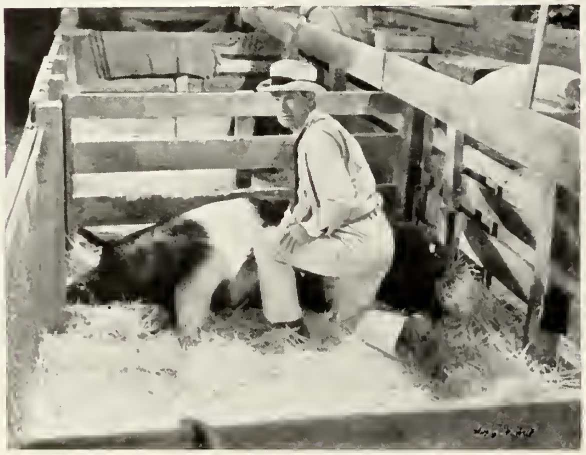
209
Shooting Stars 1928
Production: B.I.F.
Direction:
Anthony Asquith
and A. V. Bramble
British

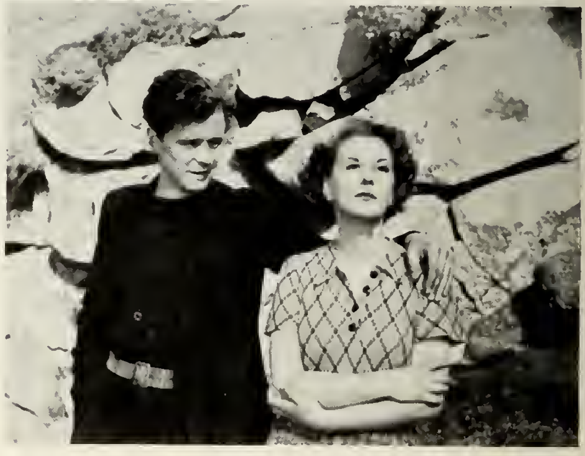
210
Three-Cornered Moon 1933
Production: Paramount
Direction: Elliott Nugent
with Claudette Colbert
American

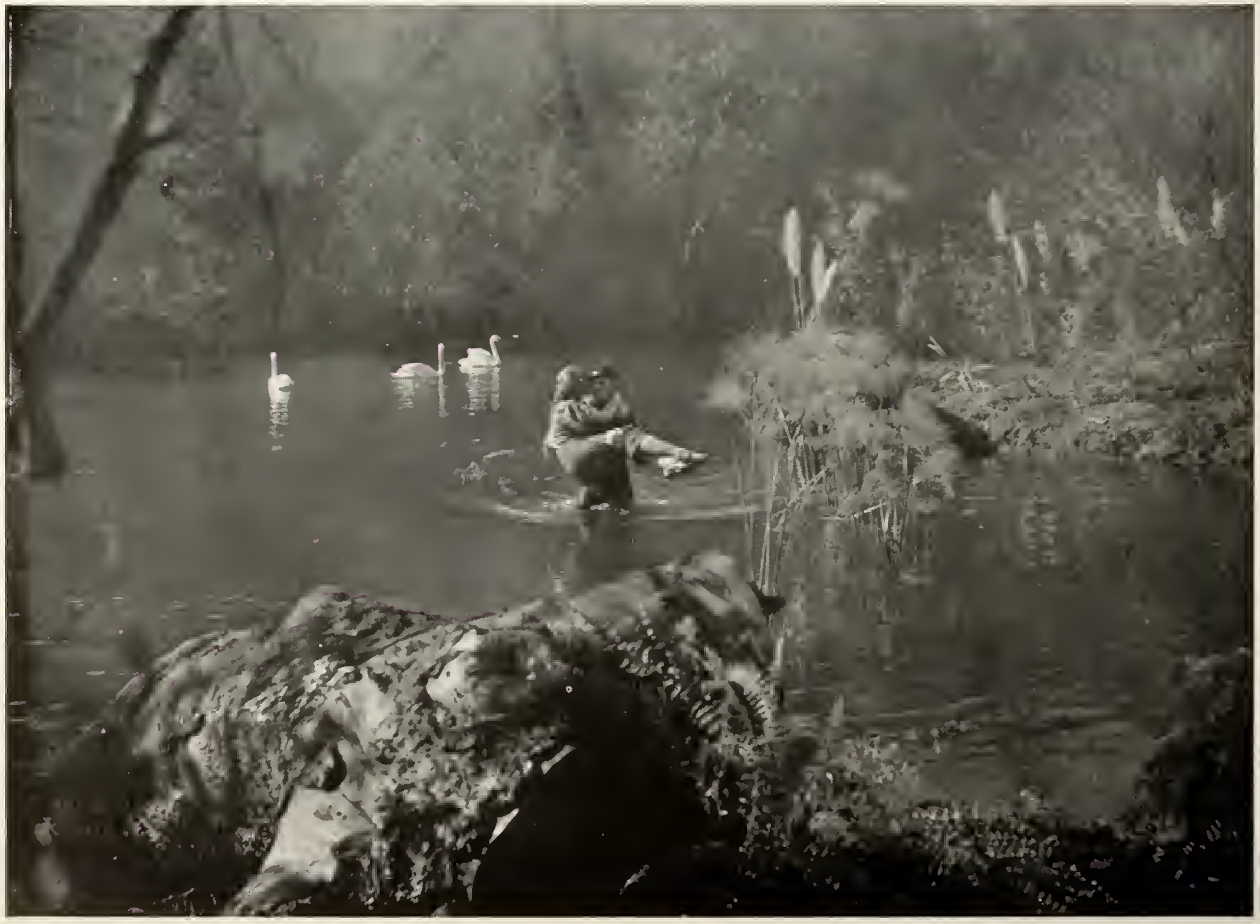


212
The Edge of the World 1937
Production: Joe Rock
Direction: Michael Powell
with Niall McGuiness and Belle Crystal
British

211
State Fair 1933
Production: Fox
Direction: John Ford
with Will Rogers
American







213
Zoo in Budapest 1933
Production: Fox
Direction: Rowland V. Lee
with Loretta Young
and Gene Raymond
American

214
Maskerade 1934
Production: Tobis-Sascha
Direction: Willy Forst
with Paula Wessely
Austrian

215
Spring in Park Lane 1948
Production: Imperadio Pictures
Direction: Herbert Wilcox
with Anna Neagle and Michael Wilding
British

216
Our Town 1940
Production: United Artists
Direction: Sam Wood
with Martha Scott
American

PERIOD

There is a great deal more of the past to draw on for the purposes of fiction than there is of the present. Many of the great figures of history, with their high-handed and individualistic ways of life, have a ready fascination for the hemmed-in and hard-working members of the city-cinema audience. Contemporary romantic historical novels and the classics of the eighteenth and nineteenth centuries offer a constant supply of raw material to film producers, and are turned by script-writers and directors into motion pictures at great expense in decor and costume. Some of the earliest Italian and French successes were spectacular and mannered versions of classical stories and plays, and the tradition of the huge sets and vast crowds was born in Italy and soon rivalled by America.

It is more difficult to treat the past realistically than the present, though great artists like Falconetti can make the sufferings of Joan of Arc seem immediate and true. Costume stories tend to appear remote and unreal seen through a photographic medium. Nevertheless by using the resources of the cinema and not allowing the dead hand of mere accuracy to stifle the life out of the actors and the story, many romances set in the past have been very successful, like *The Atonement of Gosta Berling* (1923), *The Scarlet Pimpernel* (1935), *Rembrandt* (1936), *Les Enfants du Paradis* (1944) and *Great Expectations* (1946). Successful in another way were the older Douglas Fairbanks' costume romances for their sheer American gusto and sense of comic action: no one bothered about history when faced with Fairbanks, and this is true of most of these films, where once more it is the appeal of the star which counts far more than the appeal of the story or the period.

219
Electra 1906
Production: Vitagraph
Direction: J. Stuart Blackton
with Maurice Costello
American

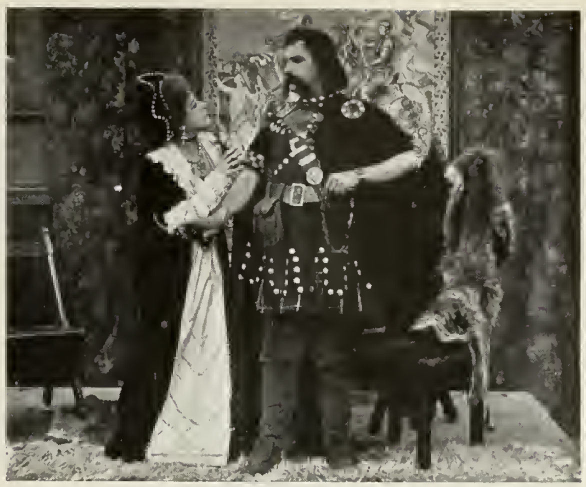
220
Napoleon and Josephine 1906
Production: Vitagraph
Direction: J. Stuart Blackton
American

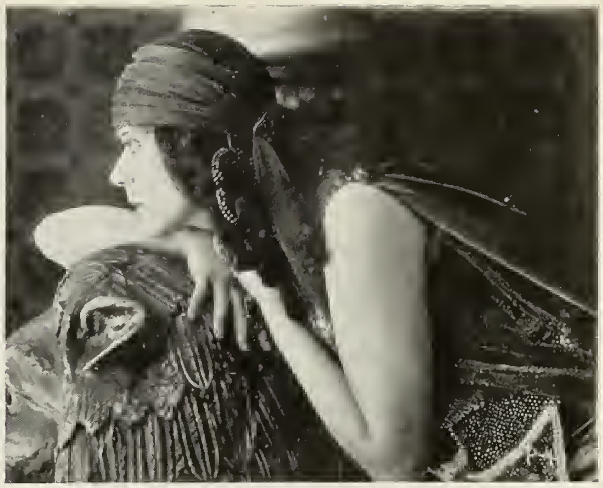
217
Daniel 1902
Production: Vitagraph
Direction: J. Stuart Blackton
American

218
Dubarry 1918
Production: Fox
Direction: J. Gordon Edwards
with William Farnum
and Theda Bara
American

221
Queen Elizabeth 1911
Direction: Louis Mercanton
with Sarah Bernhardt and Lou Tellegen
French

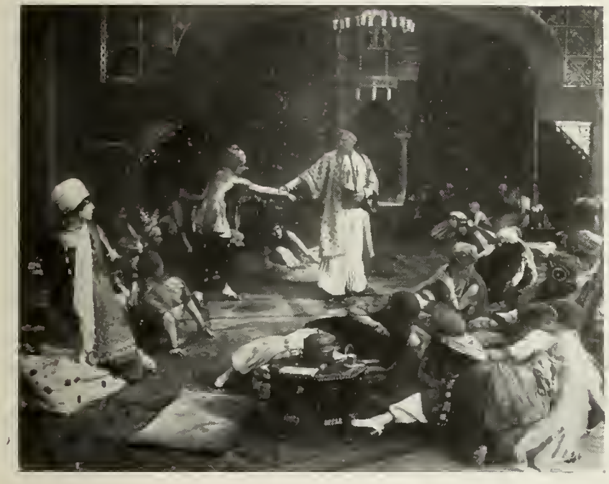
222
Lochinvar 1915
Production: Gaumont
Direction: George Pearson
British



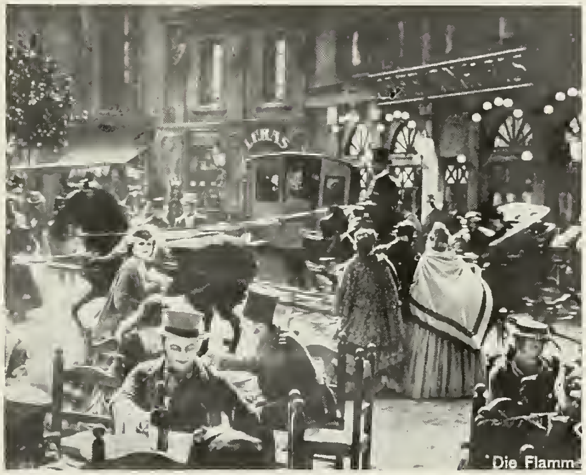


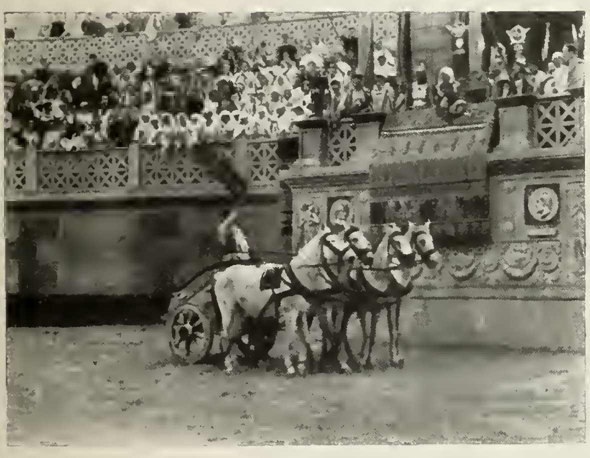
225
Salome 1918
Production: Fox
Direction: J. Gordon Edwards
with Theda Bara
American

223
Sumurun 1920
Production: Union-Ufa
Direction: Ernst Lubitsch
with Pola Negri and Paul Wegener
German

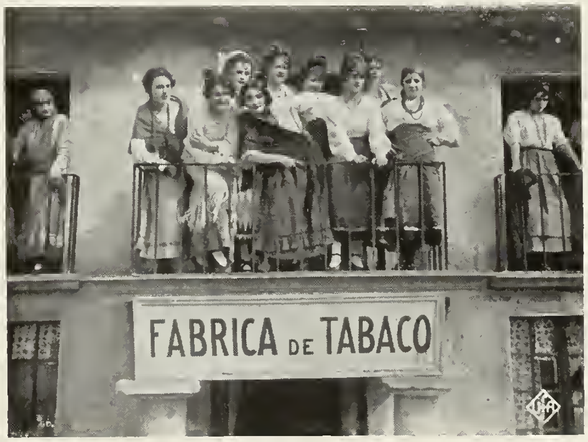


226
The Flame 1920
Production: Union-Ufa
Direction: Ernst Lubitsch
with Pola Negri
German





224
Quo Vadis 1912
Direction: Enrico Guazzoni
Italian

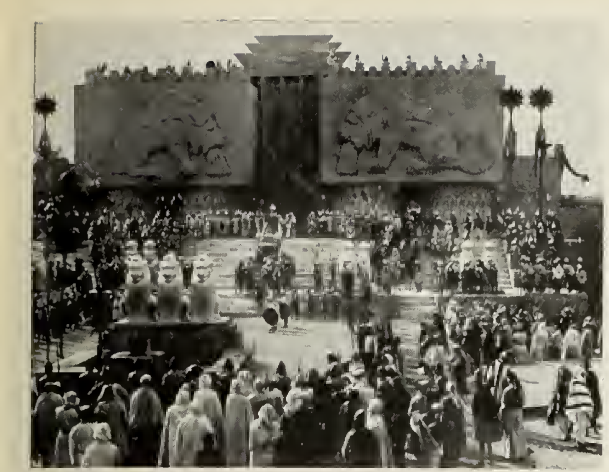


227
Carmen 1918
Production: Union-Ufa
Direction: Ernst Lubitsch
with Pola Negri
German

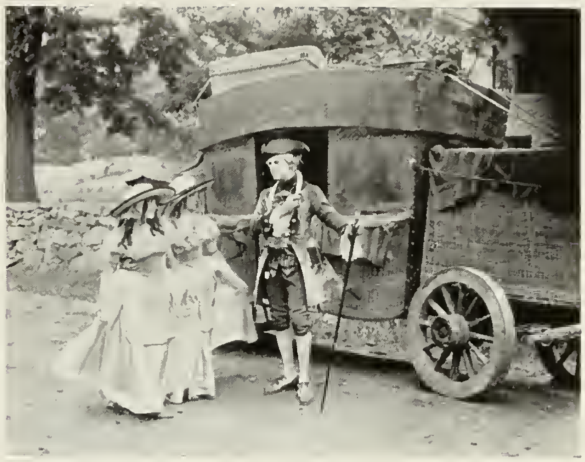
228
Robin Hood 1922
Production: United Artists
Direction: Allan Dwan
with Douglas Fairbanks
and Alan Hale
American

229
The Three Musketeers 1920
Production: United Artists
Direction: Fred Niblo
with Douglas Fairbanks
American

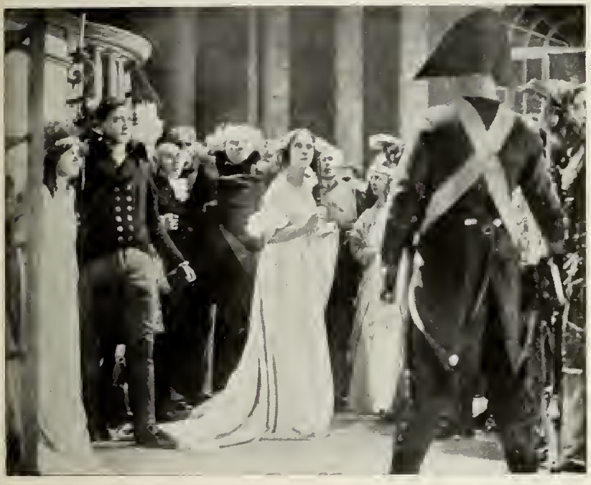
230
Scaramouche 1923
Production: Metro-Goldwyn-Mayer
Direction: Rex Ingram
with Ramon Navarro
American



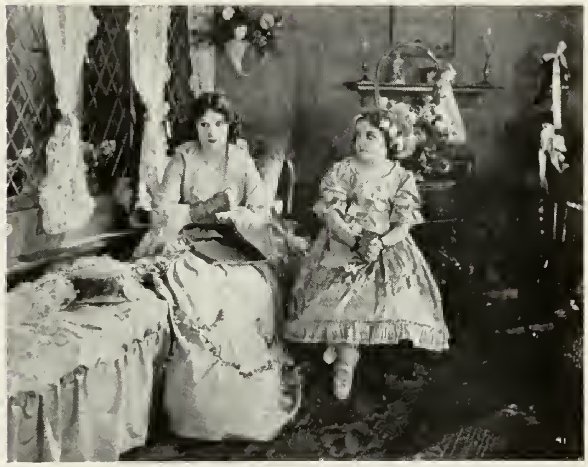
231
Samson and Delilah 1922
Production: Vita
Direction: Alexander Korda
Austrian



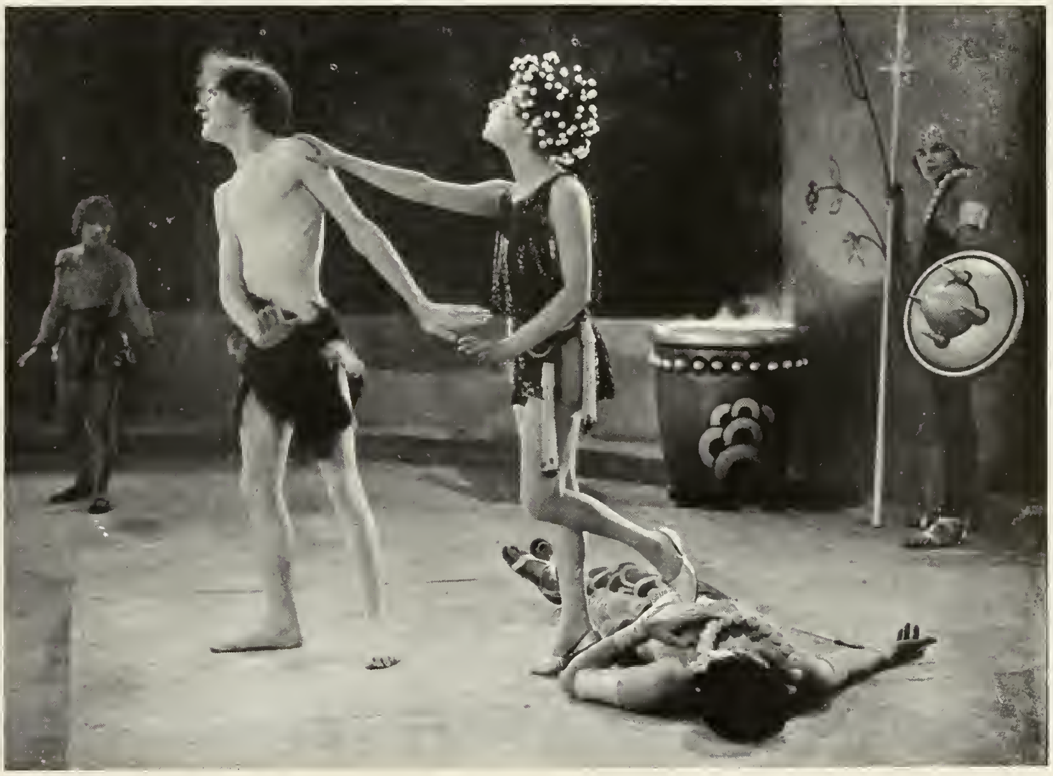
233
Orphans of the Storm 1922
Production: United Artists
Direction: D. W. Griffith
with Lillian and Dorothy Gish
American



232
Vanina 1922
Production: Union-Ufa
Direction: Arthur von Gerlach
with Paul Wegener and Asta Neilsen
German



234
Smilin' Thru 1922
Production: First National
Direction: Sidney Franklin
with Norma Talmadge
American



235
Salome 1923
Direction: Malcolm Strauss
with Nigel de Brulier
and Alla Nazimova
American

236
Monsieur Beaucaire 1924
Production: Paramount
Direction: Sidney Allcott
with Rudolph Valentino
American

238
The Ten Commandments 1924
Production: Paramount
Direction: Cecil B. De Mille
American

237
Quo Vadis 1924
Production: Unione Cinematographie
Direction: Arturo Ambrosio
with Emil Jannings
Italian

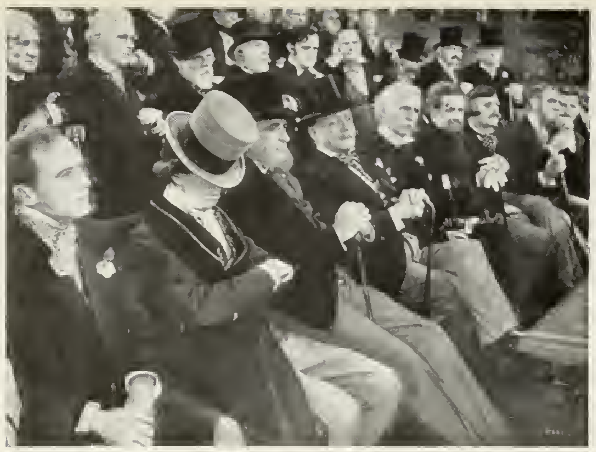
239
The Thief of Bagdad 1924
Production: United Artists
Direction: Raoul Walsh
with Douglas Fairbanks
American

240
The Black Pirate 1926
Production: United Artists
Direction: Albert Parker
with Douglas Fairbanks and Billie Dove
American

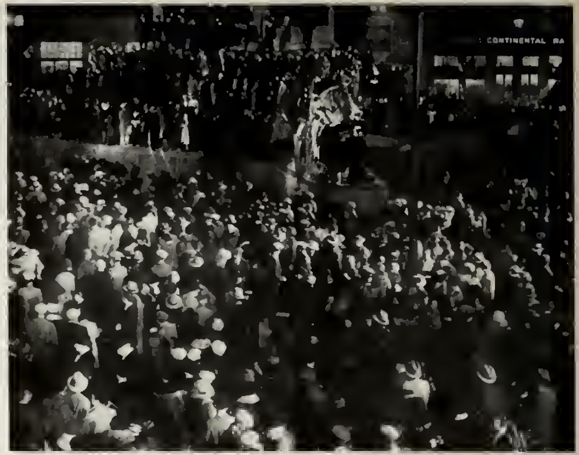
241
Nana 1924
Production: Nérofilm
Direction: Jean Renoir
with Catherine Hessling
French

242
Rosita 1923
Production: United Artists
Direction: Ernst Lubitsch
with Mary Pickford
American

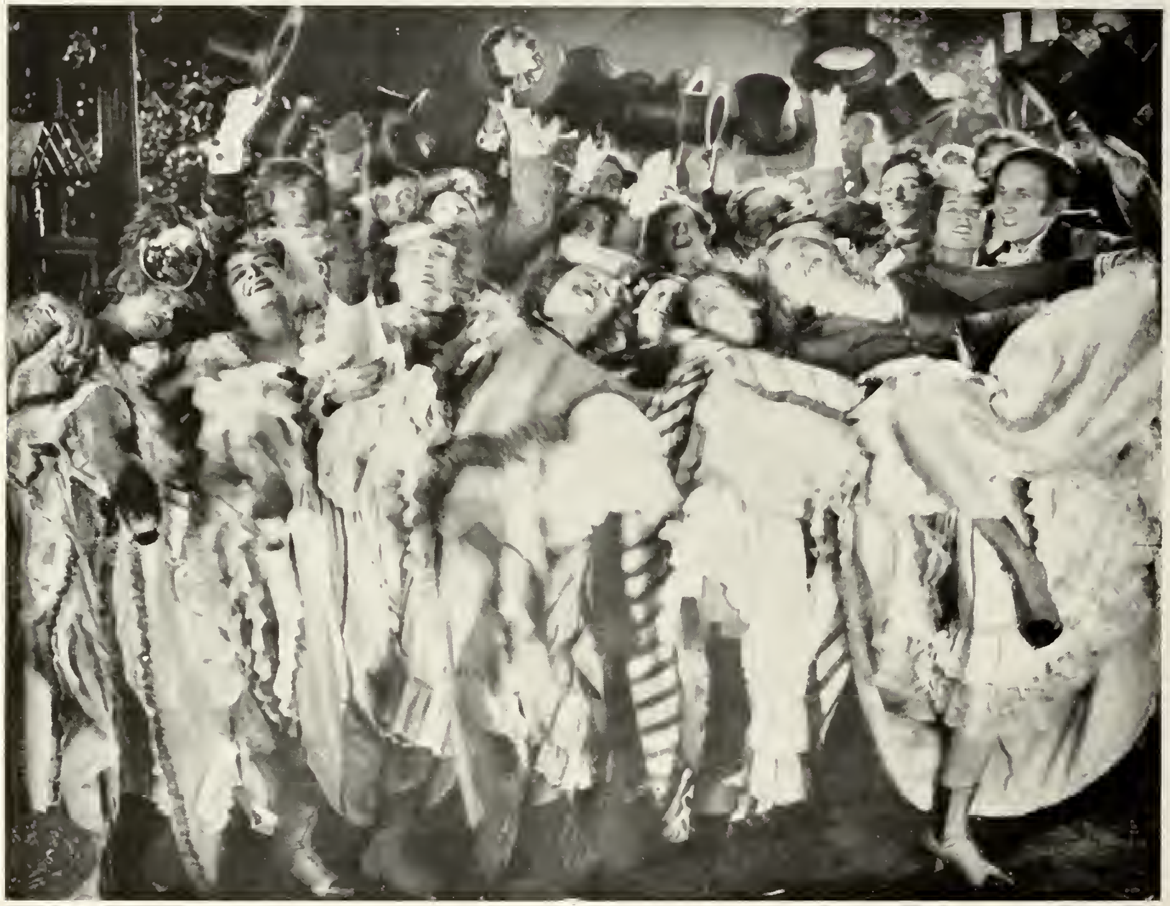
243
The Hunchback of Notre Dame 1923
Production: Universal
Direction: Wallace Worsley
with Lon Chaney
American



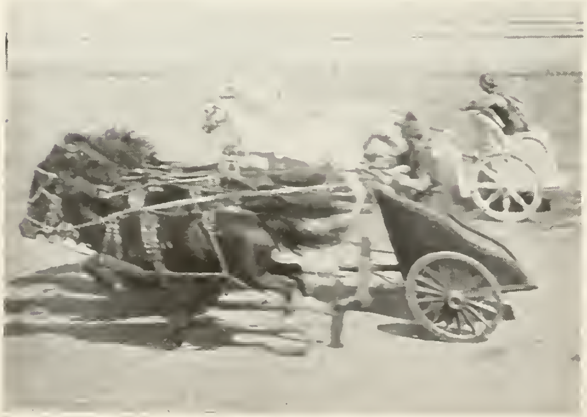
244
Disraeli 1929
Production: Warner Bros
Direction: Alfred E. Green
with George Arliss
American



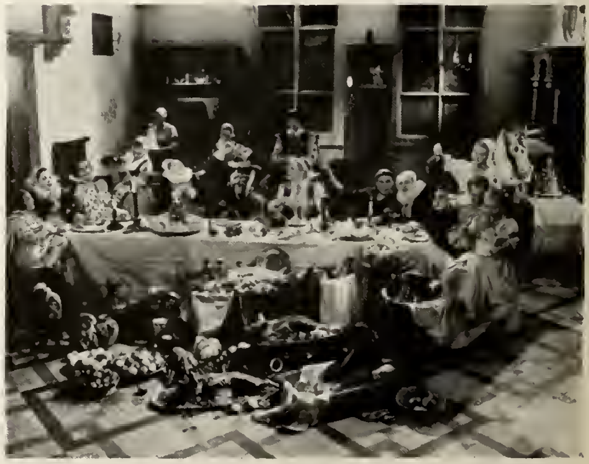
245
Cavalcade 1933
Production: Fox
Direction: Frank Lloyd
American



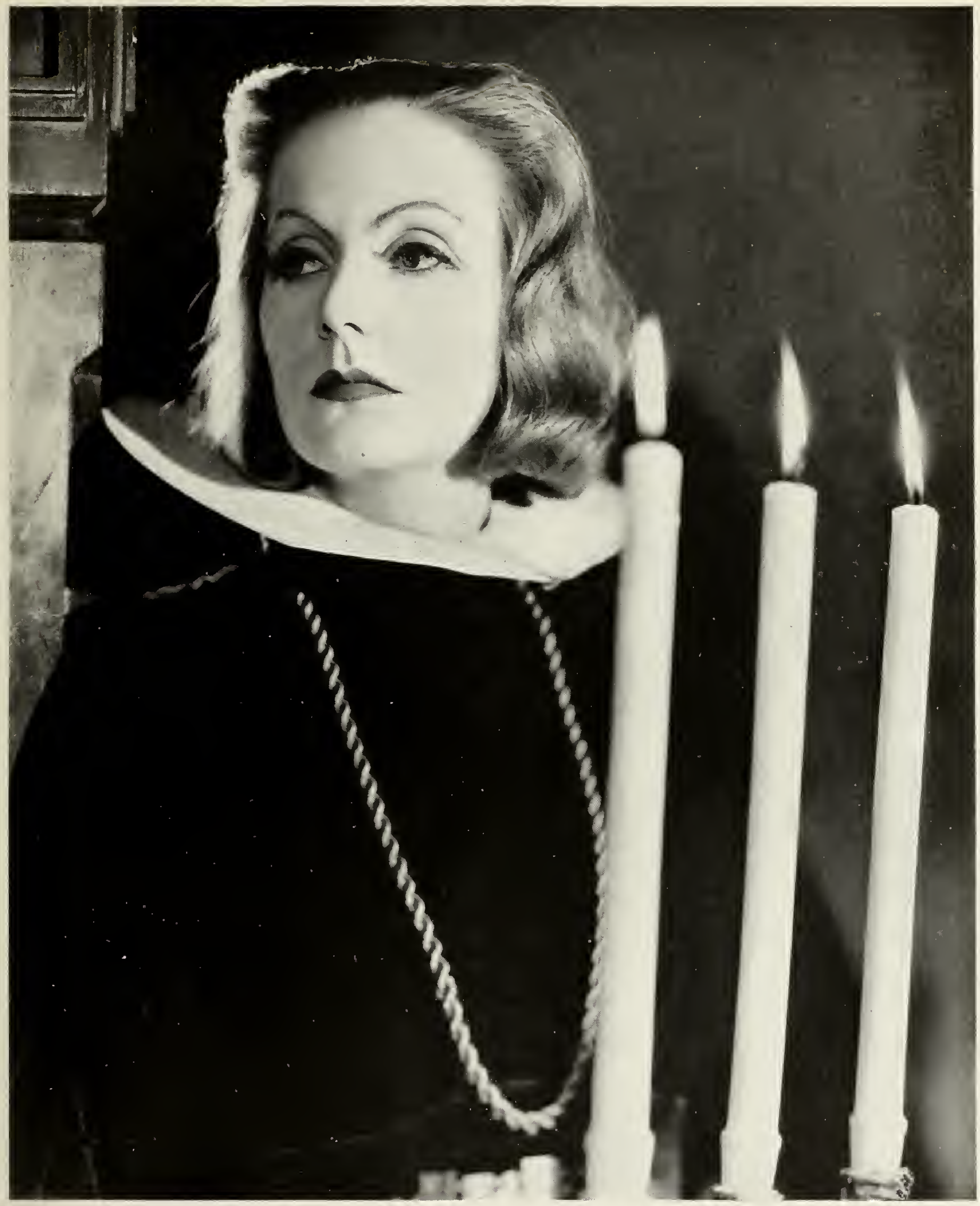
246
New Babylon 1929
Production: Sovkino
Direction: Kozintsev and Trauberg
Soviet



247
Ben Hur 1926
Production: Metro-Goldwyn-Mayer
Direction: Fred Niblo
American



248
La Kermesse Héroïque 1935
Production: Film Sonores-Tobis
Direction: Jacques Feyder
with Jean Murat, Françoise Rosay and Louis Jouvet
French



249
Queen Christina 1934
Production: Metro-Goldwyn-Mayer
Direction: Rouben Mamoulian
with Greta Garbo
American

250
Partie de Campagne 1936–7
Production: Panthéon
Direction: Jean Renoir
with Jeanne Marken
and Jacques Borel
French

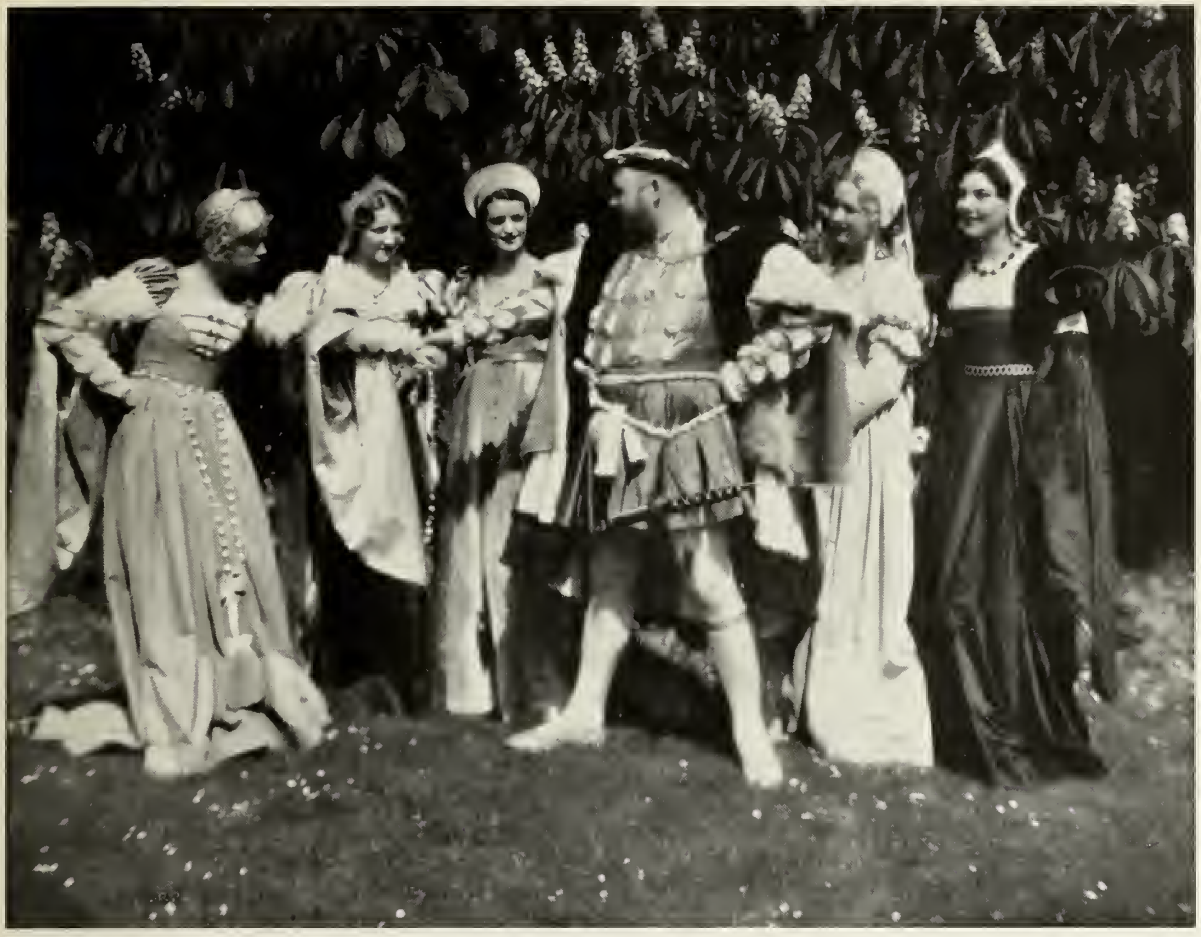
253
Rembrandt 1936
Production:
London Films
Direction:
Alexander Korda
British

251
Smilin' Thru 1932
Production: Metro-Goldwyn-Mayer
Direction: Sidney Franklin
with Norma Shearer and Frederic March
American

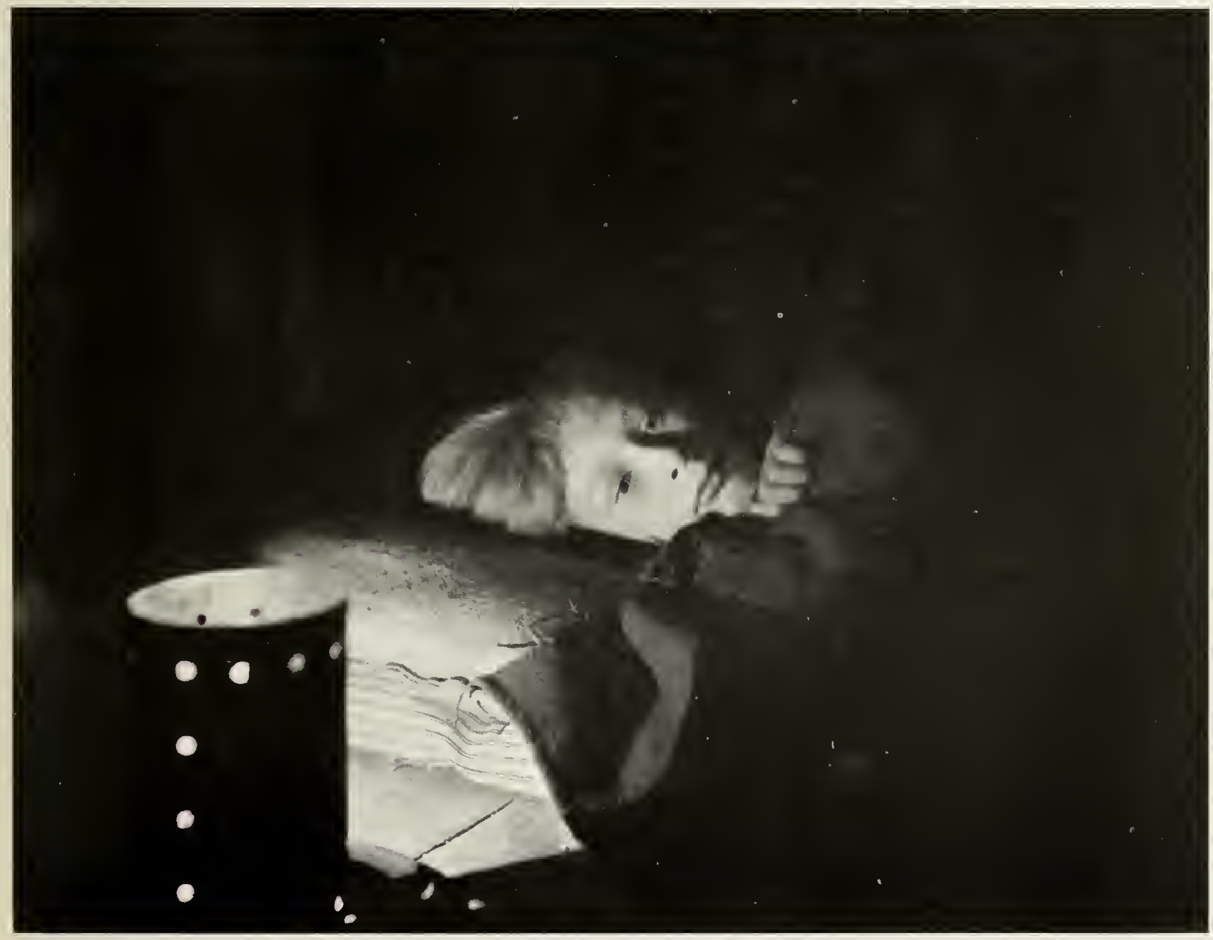
254
Amphitryon 1935
Production: Ufa
Direction: Reinhold Schünzel
German

255
The Scarlet Pimpernel 1935
Production: London Films
Direction: Harold Young
with Leslie Howard
and Raymond Massey
British

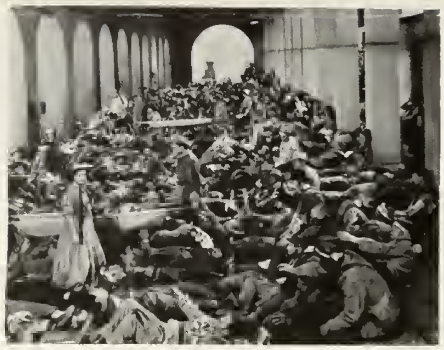
252
Mutiny on the Bounty 1935
Production:
Metro-Goldwyn-Mayer
Direction: Frank Lloyd
American



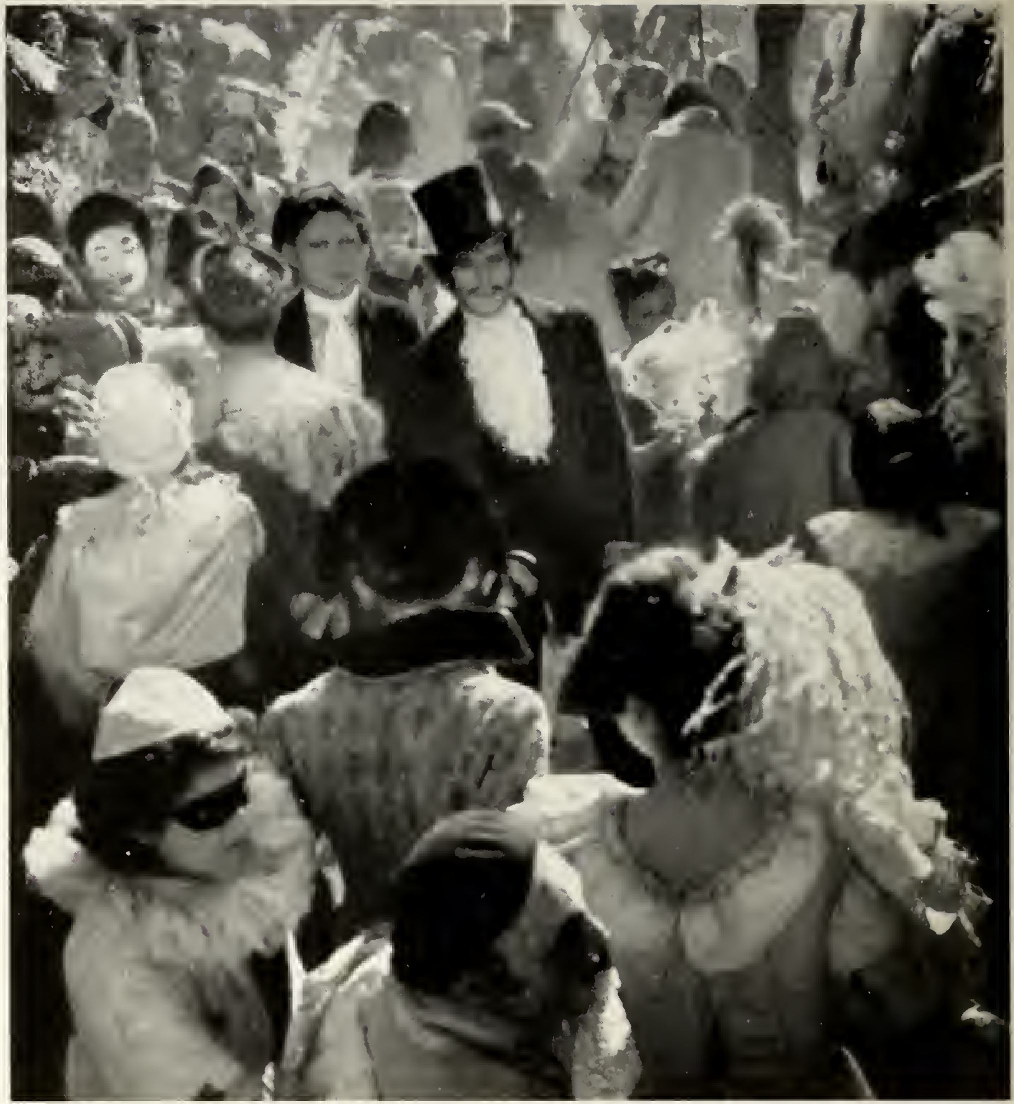
256
The Private Life of Henry VIII 1933
Production: London Films
Direction: Alexander Korda
with Charles Laughton
British



257
Oliver Twist 1947–8
Production: Cineguild (Ronald Neame)
Direction: David Lean
with John Howard Davies
British

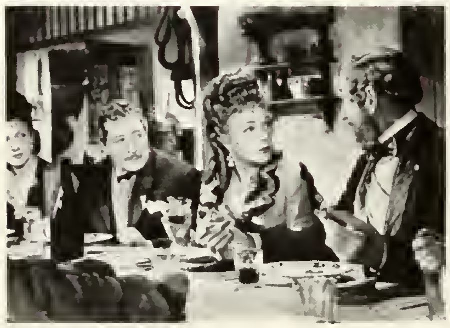


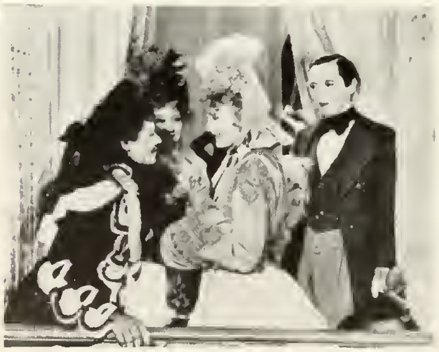
258
Gone With The Wind 1939
Production: Selznick-International
Direction: Victor Fleming
American



261
Les Enfants du Paradis 1944
Production: S. N. Pathé-Cinema
Direction: Marcel Carné
French

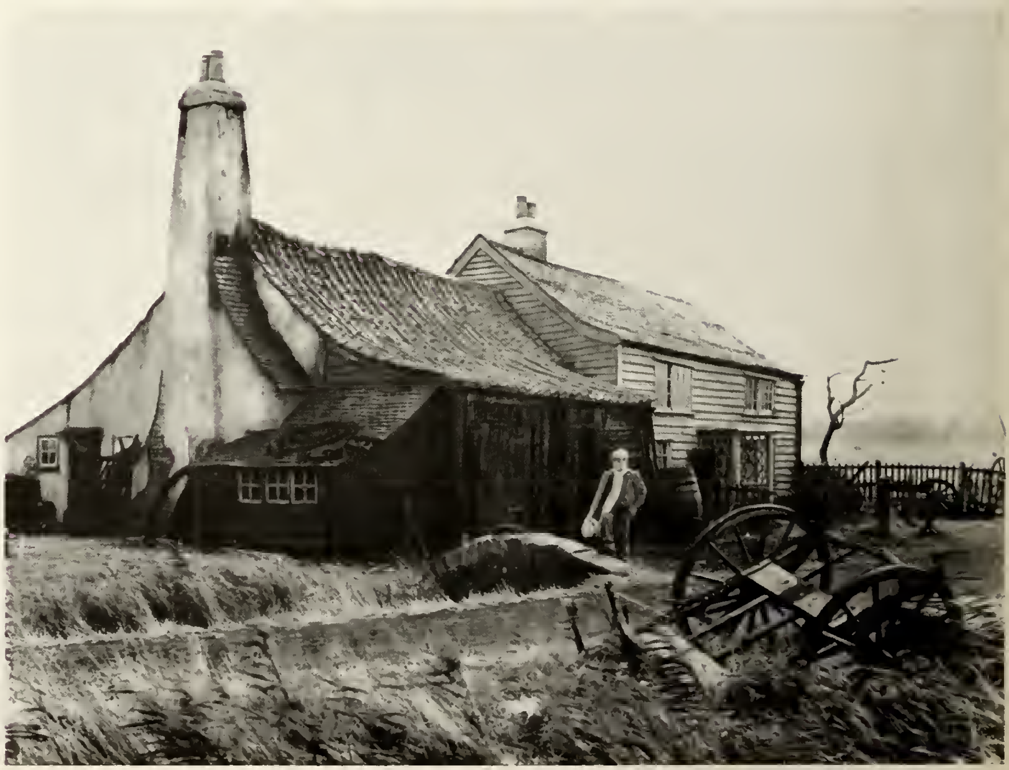
259
Boule de Suif 1945
Production: Artis Films
Direction: Christian Jaque
with Micheline Presle and Louis Salon
French





260
Camille 1937
Production: Metro-Goldwyn-Mayer
Direction: George Cukor
with Greta Garbo
American

262
Great Expectations 1946
Production: Cineguild
(Ronald Neame, Anthony Havelock-Allan)
Direction: David Lean
British

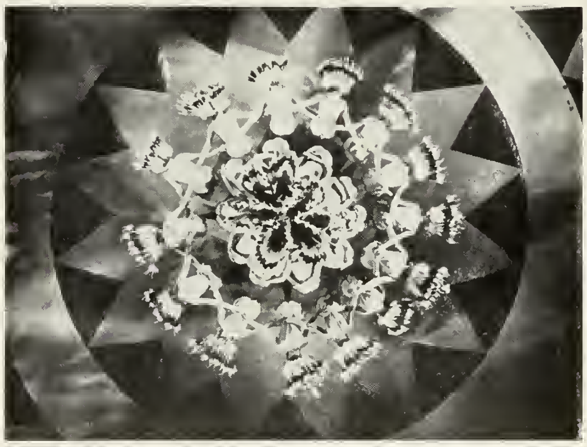


263
Love Me To-Night 1932
Production: Paramount
Direction: Rouben Mamoulian
with Maurice Chevalier
American

MUSICALS

Since the introduction of sound the musical, or film-revue, has rivalled in popularity the straight romantic story, itself often accompanied three-quarters of the time by music used to warm up its dialogue until it resembles the heat of a great passion. America has been the most prolific producer of film-revue, though Germany, France and Russia have also contributed characteristic work. The resources of Hollywood and New York and the modernity of outlook of their song-writers have created a new form of film which at its best offers much to be admired in song, dance and spectacle. Most of the musical output of Hollywood, however, seems cynically routine, material which would never get by except for the vitality of its presentation by the more outstanding kind of star. The formula has widened so that songs have invaded the Western, and even the crime melodrama is often not complete unless a 'number' is included at some stage in the story, while *The Bells of Saint Mary's* (1946) found even nuns susceptible to the rhythm of the dance-hall. Just like the Indian cinema, a song must be worked in somewhere. Occasionally the 'number' has charm and even distinction, perhaps a pathetic glance at the disappointments of real life or a challenge to sing on your way: Hoagy Carmichael, Irving Berlin and Cole Porter are considerable artists in this genre of composition. Bing Crosby has had the courage to join the comedian Bob Hope, and Danny Kaye has shown that his form of comic fantasy and clowning has real imagination. British musicals have so far been unsuccessful because our real vitality in this field lies in that kind of music-hall turn which is least successful when divorced from the living relationship of actor and audience which can only be created in the live theatre.

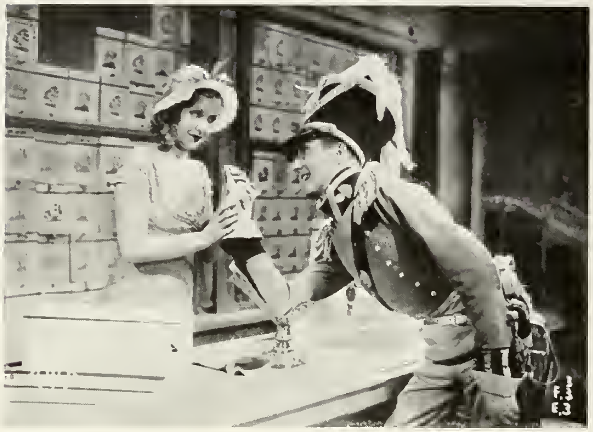
264
King of Jazz 1930
Production: Universal
Direction: John Murray Anderson
with Paul Whiteman
American



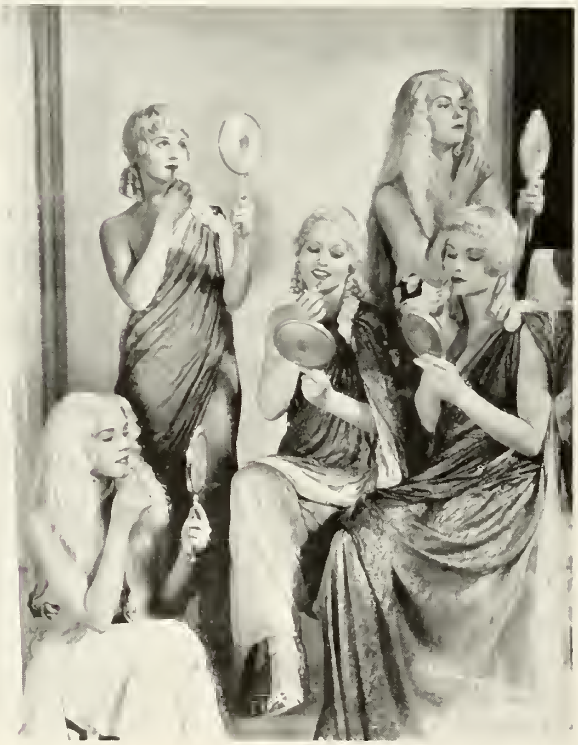
265
Whoopee 1930
Production: United Artists
Direction: Thornton Freeland
American

266
Drei von der Tankstelle 1930
Production: Ufa
Direction: Wilhelm Thiele
with Lilian Harvey
German

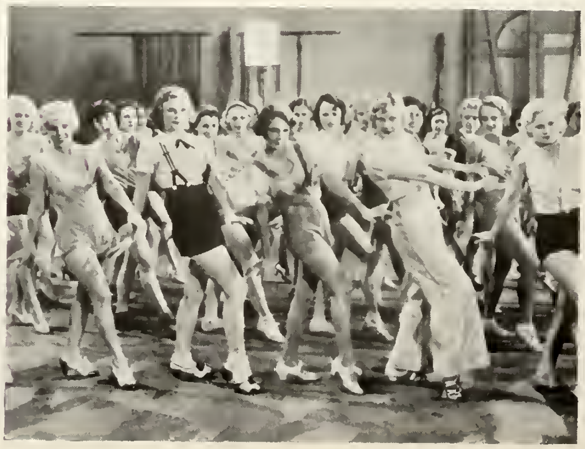
267
Congress Dances 1931
Production: Ufa
Direction: Erik Charell
with Lilian Harvey
German



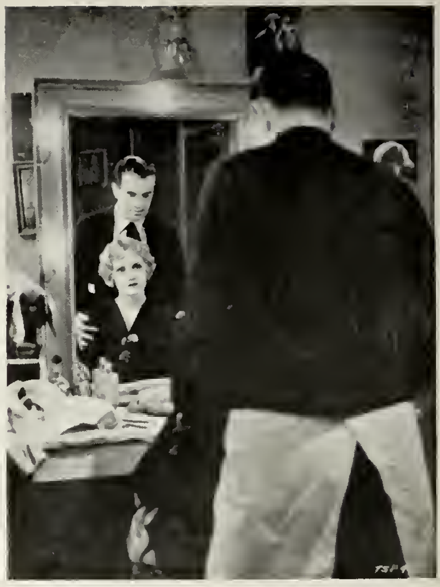
268
Roman Scandals 1933
Production: United Artists
Direction: Frank Tuttle
American

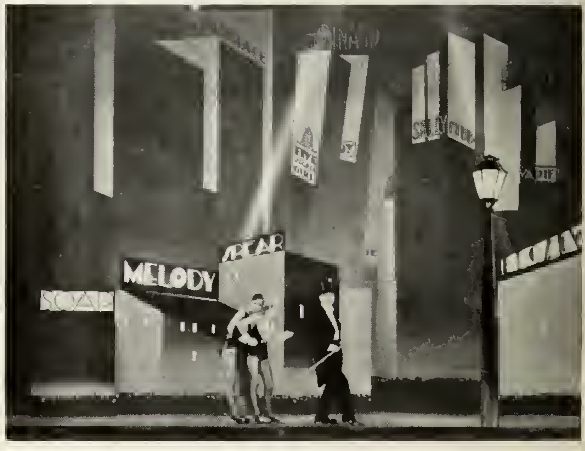


269
Forty-Second Street 1933
Production: Warner Bros
Direction: Lloyd Bacon
with Ginger Rogers,
Bebe Daniels
and Ruby Keeler
American



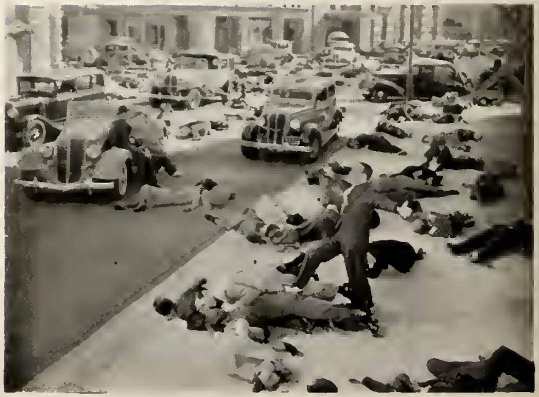
270
The Singing Fool 1928
Production: Warner Bros
Direction: Lloyd Bacon
with Al Jolson
American

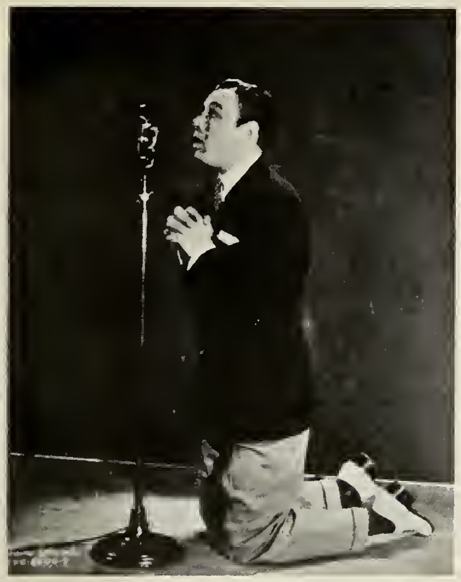




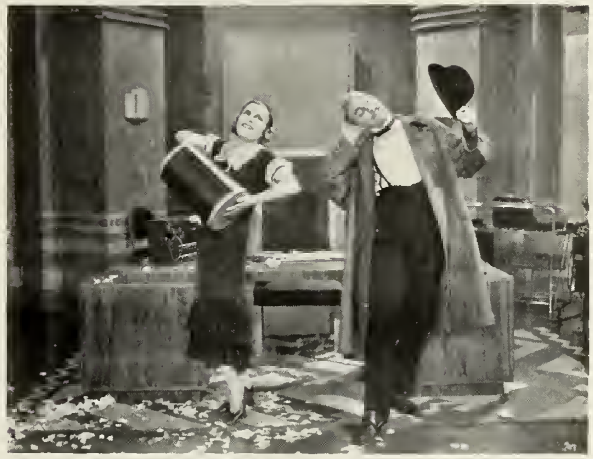
271
The Broadway Melody 1929
Production: Metro-Goldwyn-Mayer
Direction: Harry Beaumont
with Charles King
American

272
The Singing Kid 1936
Production: First National
Direction: William Keighley
with Al Jolson
American



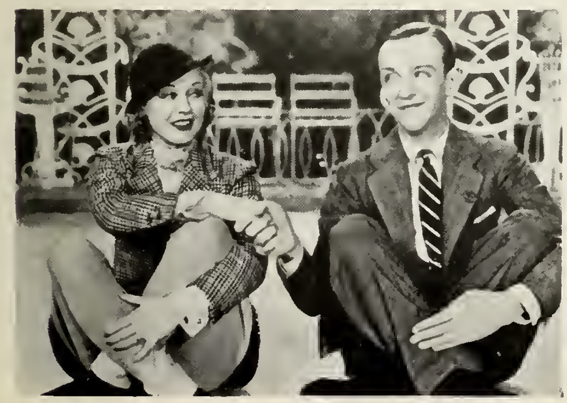


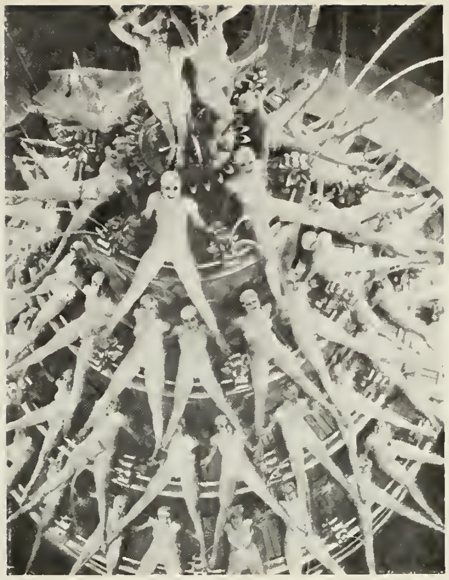
273
Broadway
Thru a Keyhole 1933
Production:
United Artists
Direction:
Lowell Sherman
with Russ Columbo
American



274
Sunshine Susie 1932
Production: Gaumont British
Direction: Victor Saville
with Jack Hulbert and Renate Müller
British

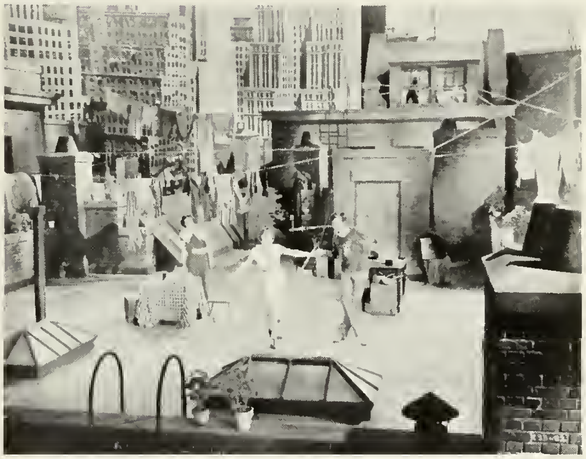
275
Top Hat 1934
Production: RKO-Radio
Direction: Mark Sandrich
with Fred Astaire and Ginger Rogers
American

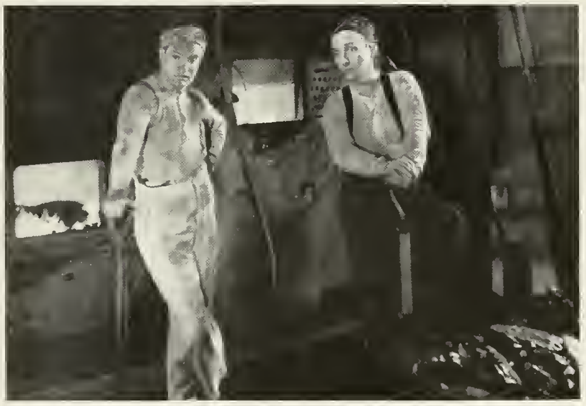




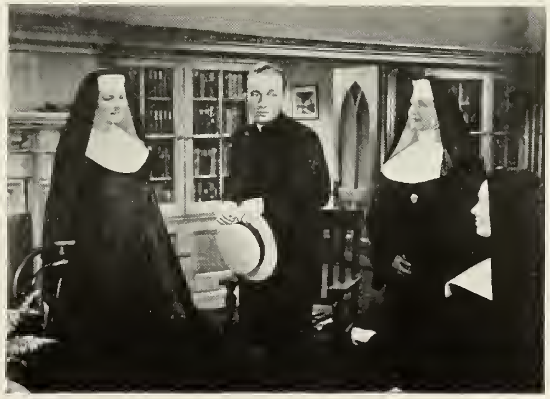
276
Footlight Parade 1934
Production: Warner Bros
Direction: Lloyd Bacon
American

277
Broadway Melody of 1936
Production: Metro-Goldwyn-Mayer
Direction: Harry Beaumont
American





278
Road to Utopia 1945
Production: Paramount (Paul Jones)
Direction: Hal Walker
with Bob Hope and Bing Crosby
American



279
The Bells of St. Mary's 1946
Production: RKO-Radio
Direction: Leo McCarey
with Ingrid Bergman and Bing Crosby
American

Historical and Chronicle

This section includes examples of serious attempts to film historical episodes or to interpret the stories of personalities from the past. Few of them are free from a certain degree of romantic dramatization: the reconstruction of the past in a strictly factual manner is very rare indeed. Karl Dreyer's *La Passion de Jeanne d'Arc* (1928) is an outstanding film, but it is necessarily a highly personal interpretation of the character of Joan. Renoir's *La Marseillaise* (1937) is a genuine attempt to reconstruct a phase of the French Revolution as if a documentary film unit had accompanied a group of revolutionary volunteers from Marseilles to Paris. The American biographical films of Abraham Lincoln, Wilson, Zola, Pasteur and Juarez vary in presentation between real history and the need to produce effective scenes out of the personal lives of famous people, and so tend to belong more properly to the class of films we are calling personal drama than to exact biography.

The most assiduous producers of historical films have been the Russians. Their early silent classics were mostly in the epic class, like Griffith's *Birth of a Nation* (1914), but more recently Soviet producers have turned to reconstructing the lives of historical individuals seen against the background of a revolution emerging, as it seems, over the centuries from the times of Alexander Nevsky, Ivan the Terrible and Peter the Great. The Soviet method is to interpret history from the point of view which appears to them ideologically true today. It is necessary to allow for this interpretation whilst recognizing that no other nation has produced such a remarkable school of historical films in which the background of the past is made credible and acceptable on the screen.

281
The Fall of Troy 1910
Production: Cines
Direction: Arturo Ambrosio
Italian

282
Jane Shore 1914
Production: W. G. Barker
Direction: B. Haldane and F. Martin Thornton
British

280
Miracle of the Wolves 1926
Production: Films Historique
Direction: Raymond Bernard
French

283
Kean 1922
Production: Albatros-Sequana
Direction: Nicolas Volkoff
with Ivan Mosjoukine
French

284
Cabiria 1912–14
Production: Itala
Direction: Giovanne Pastrone
Italian

287
Polikushka 1922
Production: Russ-Film
Direction: Sanin
Soviet

285
Madame Dubarry 1918
Production: Union-Ufa. *Direction:* Ernst Lubitsch
with Pola Negri
German

288
Napoleon 1924
Production: Société Générale
Direction: Abel Gance
French

286
Anne Boleyn 1920
Production: Messter-Ufa
Direction: Ernst Lubitsch
with Emil Jannings and Hennie Porten
German

289
Federicus Rex 1923
Production: Ufa-Cserepy
Direction: Von Cserepy
with Otto Gebühr
German

290
La Passion de Jeanne d'Arc 1928
Production: Société Générale
Direction: Carl Dreyer
with Falconetti
French

291
Peter the Great 1937
Production: Lenfilm
Direction: Vladimir Petrov
Soviet

294
The Flute Concert of Sans Souci 1931
Production: Ufa
Direction: Gustav Uckicky
with Otto Gebühr
German

292
La Marseillaise 1937
Production: French Government and C.G.T.
Direction: Jean Renoir
French

295
Chapaev 1935
Production: Lenfilm
Direction: Vassilev Brothers
Soviet

293
General Suvorov 1941
Production: Mosfilm
Direction: V. Pudovkin and M. Doller
with N. P. Cherkassov
Soviet

296
Lenin in 1918 1939
Production: Mosfilm
Direction: Michal Romm
with B. V. Shchukin
Soviet

297
Ivan the Terrible 1944
Production: Alma-Ata Films
Direction: Eisenstein
Soviet

298
Admiral Nakhimov 1946
Production: Mosfilm
Direction: V. I. Pudovkin
Soviet

299
The Day of Wrath 1944
Production: Palladium
Direction: Carl Dreyer
with Anna Svierkier
Danish

Fantasy

The peculiar success of fantasy on the screen is partly the result of our instinctive belief in the truth of the photographic image. Provided the medium is used imaginatively and with sufficient technical skill, we are prepared to suspend disbelief in the actuality of the miracles and the tricks which are performed on the screen before our eyes. The basic tricks were discovered early enough, notably by Méliès in France, and fantasy became one of the most successful and imaginative branches of film production, with German film-makers taking precedence over other nationalities.

Fantasy cannot be confined to a genre of its own. It is as much part of the slapstick film, where twenty policemen pour out of one small car, as it is part of the dream sequences of a serious psychological film like Pabst's *Secrets of the Soul* (1926). Fantasy too is not merely a matter of magical events and tricks, though it often makes use of them for supernatural effects. It is the branch of art which allows the imagination to draw on imagery in which ordinary things take on an extraordinary meaning in the experience of the characters and the audience. The macabre provides themes well-suited to the medium; on the higher plane of the myth and saga, in which mankind sees the struggle of good and evil in the formation of racial groups and nations by heroes of more-than-human attainments, the film has contributed notably in works like Lang's *Nibelungen Saga* (1923). The cinema has been least successful, like literature, in the field of prophecy.

Fantasy also operates in the experimental work of the various *avant garde* film-makers, where its forms, as we shall see, belong even more closely to the personal vision of the artist.

FOLK TALES AND SAGAS

The German film-makers and designers of the post-war silent cinema realized they had an incomparable medium in which to recreate the legends of medieval times. The very silence of the film assisted them, giving as it did a certain air of mystery to what was happening on the screen, a world of beautiful images and shadows. The imagination of the audience gave meaning to the human gestures and actions without the intrusion of any banal confections of screen dialogue of a kind which would inevitably have lowered the dignity of these archaic figures. The German studios became the houses of illusion, filled by a splendid succession of fantastic settings constructed to illustrate every kind of legend from the medieval *Golem* (1920) to the ancient national saga of the Nibelungs.

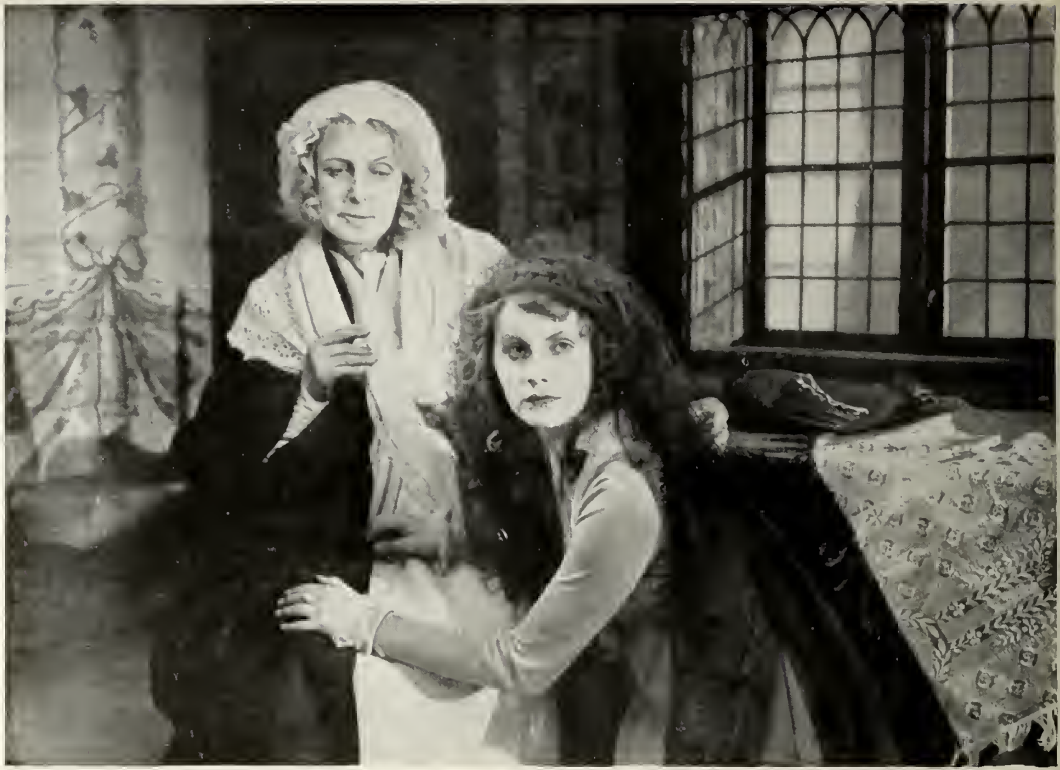
Again, there can be no strict dividing line between some of these films and certain of the chronicle histories and period romances. Many countries in addition to Germany have tried to make similar legendary films, notably Sweden and Czechoslovakia. The characteristic of this school of film-making is its dignified and severely patterned pictorial quality, which raised mere spectacle on to a plane of real architectural imagination as indeed it idealized human character and relationships into the simple struggle of good against evil, each assisted by the powers of medieval magic and the supernatural. These slow, splendid films will always remain connoisseurs' pieces. Their kind has not yet been able to survive successfully the over-realistic intrusion of the sound track.

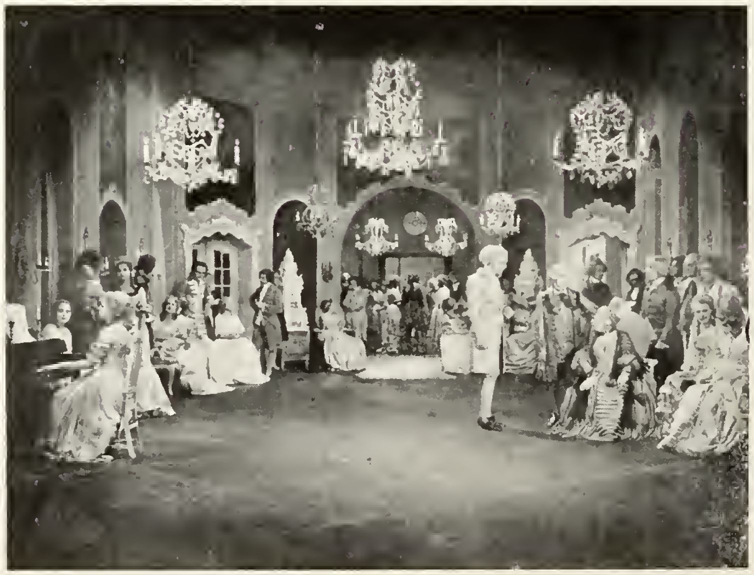
300
Destiny 1921
Production: Decla-Bioskop
Direction: Fritz Lang
German

301
Sir Arne's Treasure 1919
Production: Svenska
Direction: Mauritz Stiller
Swedish

302
The Chronicle of the Grieshuus 1923
Production: Union-Ufa
Direction: Arthur von Gerlach
German

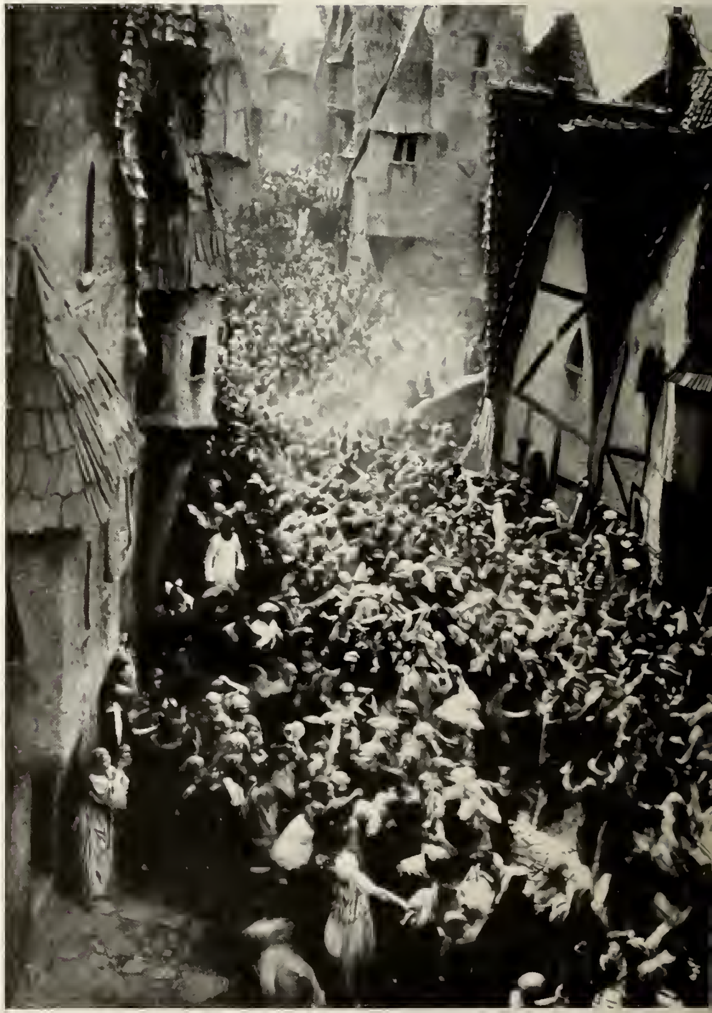
303
Atonement of Gosta Berling 1923
Production: Swedish Biograph
Direction: Mauritz Stiller
with Greta Garbo
and Gerda Lundequist
Swedish

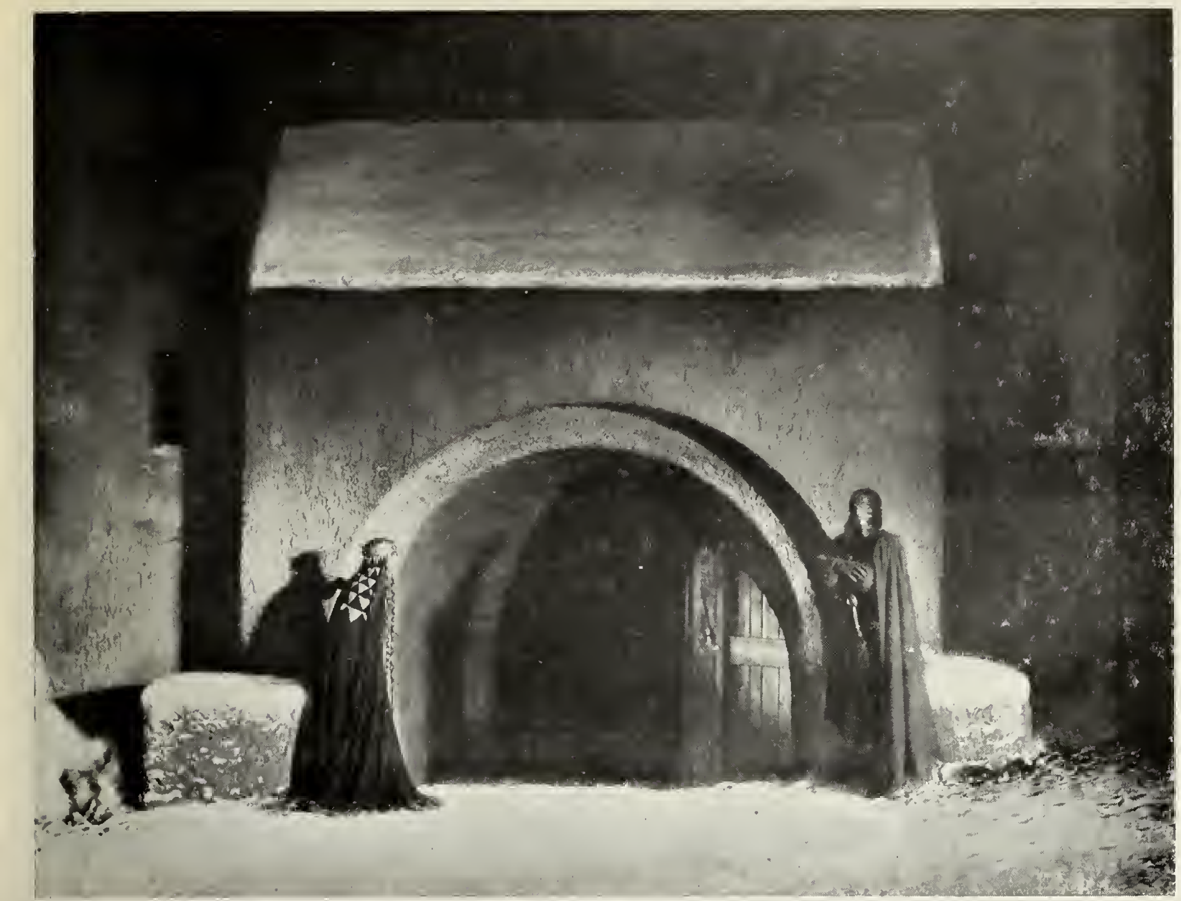




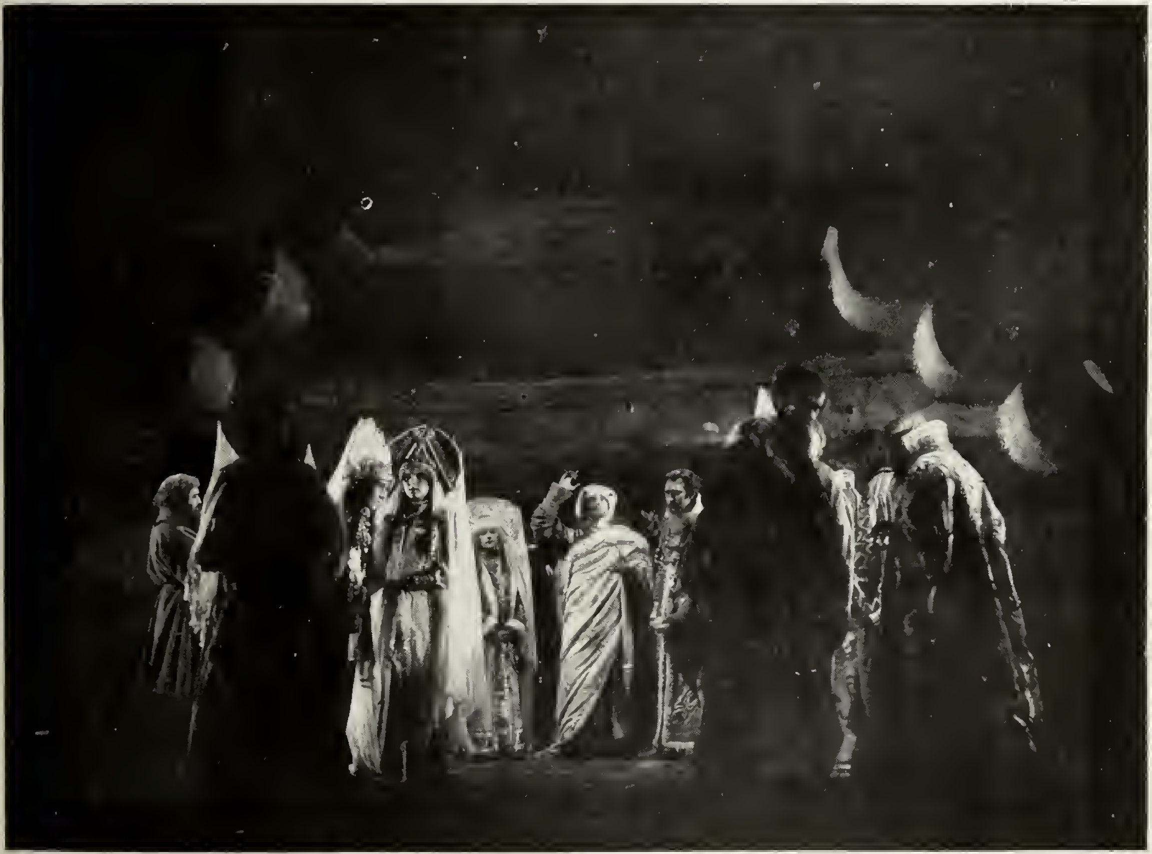
304
Cinderella 1923
Production: Decla-Bioskop
Direction: Ludwig Berger
German

305
Golem 1920
Production: Union-Ufa
Direction: Henrik Galeen
German

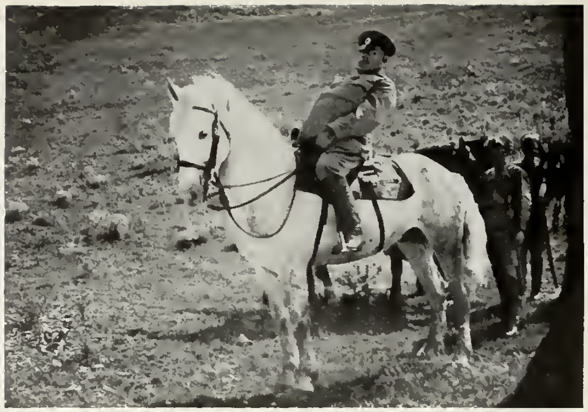




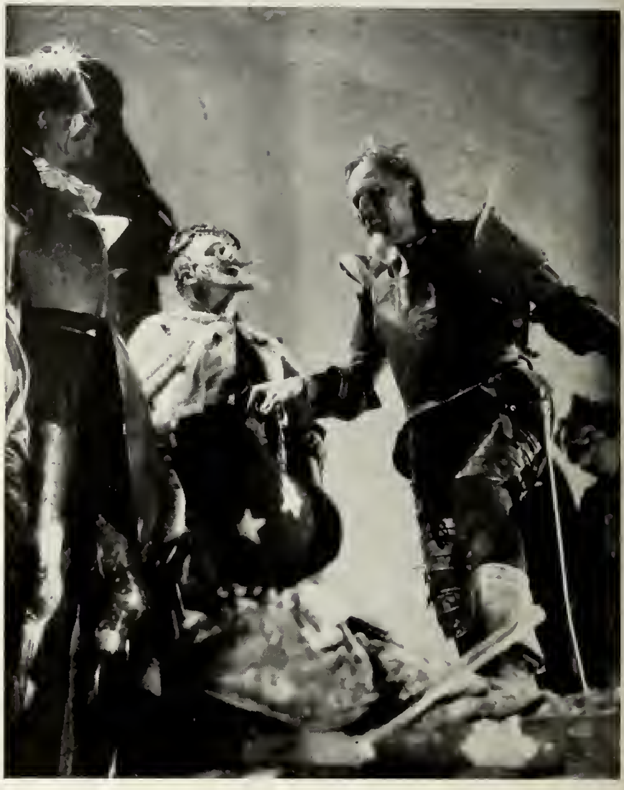
306
Siegfried 1923
Production: Decla-Bioskop
Direction: Fritz Lang
with Margarethe Schön
and Hans von Schletton
German



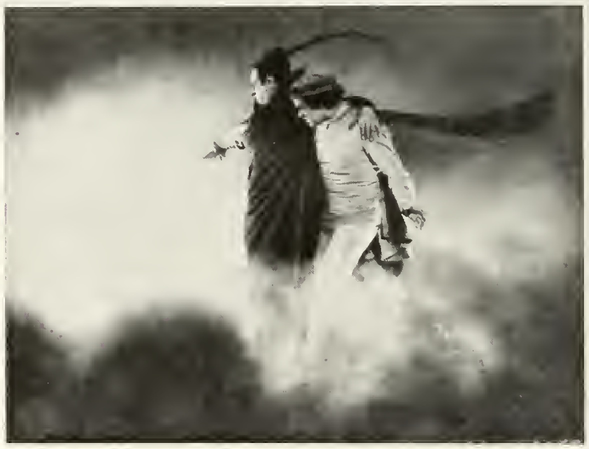
307
Waxworks 1924
Production: Neptun-Film
Direction: Paul Leni
with Conrad Veidt
German



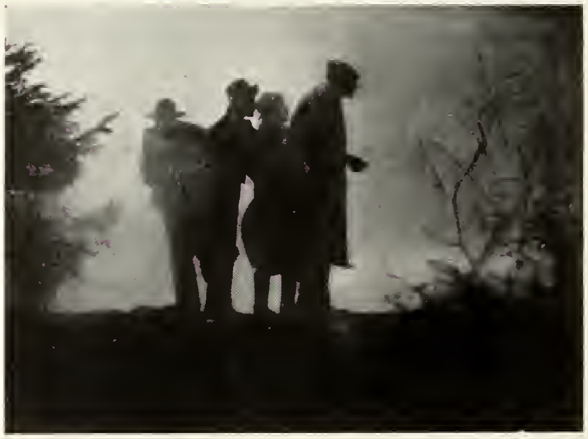
308
Zvenigora 1927
Production: Vufku
Direction: Dovjenko
Soviet



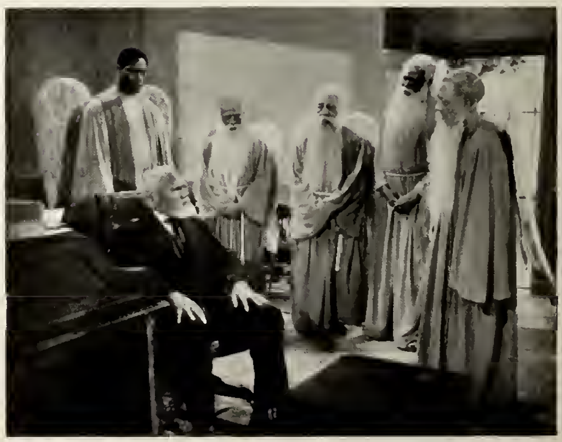
312
Don Quixote 1933
Production: Nelson
Direction: G. W. Pabst
with Chaliapine
French



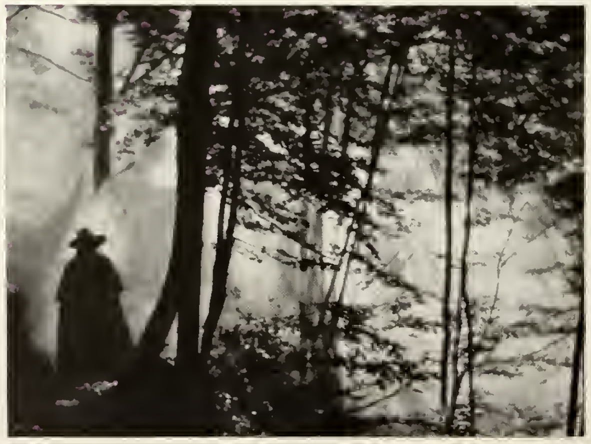
309
Faust 1926
Production: Ufa
Direction: F. W. Murnau
with Emil Jannings
and Gosta Ekman
German



310
Out of the Mist 1927
Production: Defu
Direction: Fritz Wendhausen
German



313
Green Pastures 1936
Production: Warner Bros
Direction: William Keighley and Marc Connelly
with Rex Ingram
American

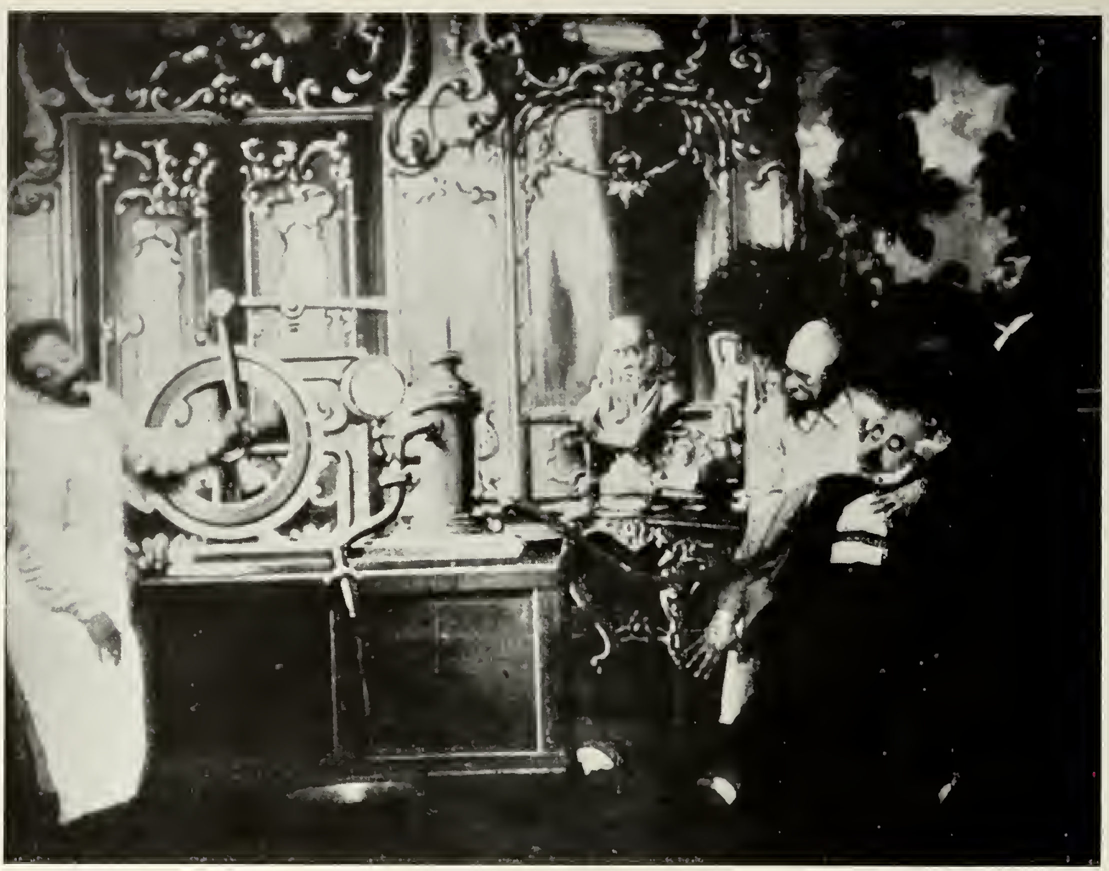


311
The Blue Light 1933
Production: Sokal
Direction: Leni Riefenstahl
German

314
La Belle et la Bête 1946
Production: André Paulvé Productions
Direction: Jean Cocteau
with Josette Day
French

315
Song of Abai 1945
Production: Alma-Ata Films
Direction: G. Roshal
Soviet

316
The Miracle 1948
Direction: Roberto Rossellini
with Anna Magnani
Italian



317
The Doctor's Secret 1900
Direction: Georges Méliès
French

PROPHECY

The world of the future has always been a challenge to the artistic imagination, but few writers except H. G. Wells have raised prophetic fantasy beyond the level of the novelette. The film, as we have said before, invites belief because it is a photographic medium. It is therefore difficult for it to survive the rigours of an exact definition of the future required in a photographic image. Thus the most interesting prophetic films, like the melodrama *Metropolis* (1925) or the more serious social studies *Things to Come* (1935) and *They Came to a City* (1944), fail either because they show us too much or, as in the case of the last example, too little of our future civilization. The vast futuristic sets of *Metropolis* and *Things to Come* look like models used for some form of stylized window-dressing, and indeed were mostly models. The cinema, like the theatre, seems to be a medium unsympathetic to prophetic visions; the imagination too easily breaks down when it attempts to visualize the future forms of civilization—possibly the photographic medium is too literal and will only become really effective when its prophecies are so carefully calculated that mankind feels it ought to take a hint from the film itself! This may well happen if the cinema goes much further in establishing its universal influences.

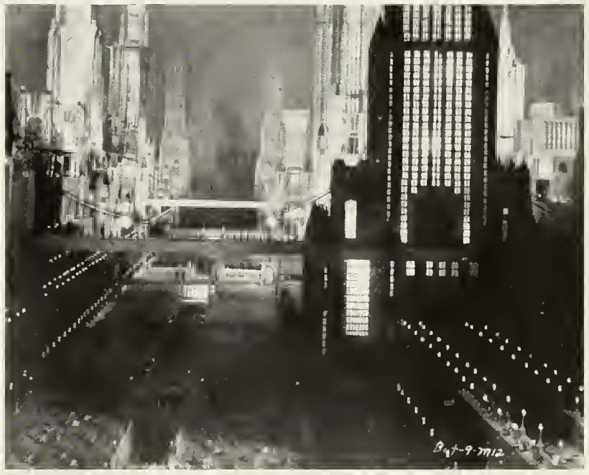
318
Aelita 1920
Production: Mezhrabpom-Russ
Direction: Protasanov
Soviet

319
Le Voyage Imaginaire 1924
Direction: René Clair
French

320
At the Edge of the World 1926
Production: Ufa
Direction: Karl Grune
German

321
Metropolis 1926
Production: Ufa
Direction: Fritz Lang
German

322
Just Imagine 1930
Production: Fox
Direction: David Butler
American



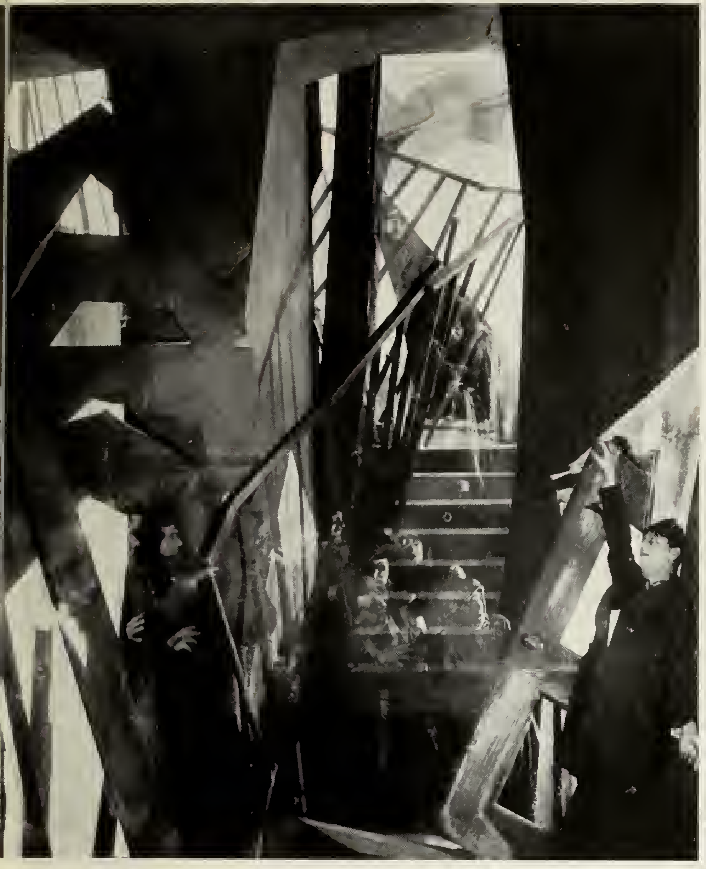
323
Things to Come 1935
Production: London Films
Direction: William Cameron Menzies
British

THE MACABRE

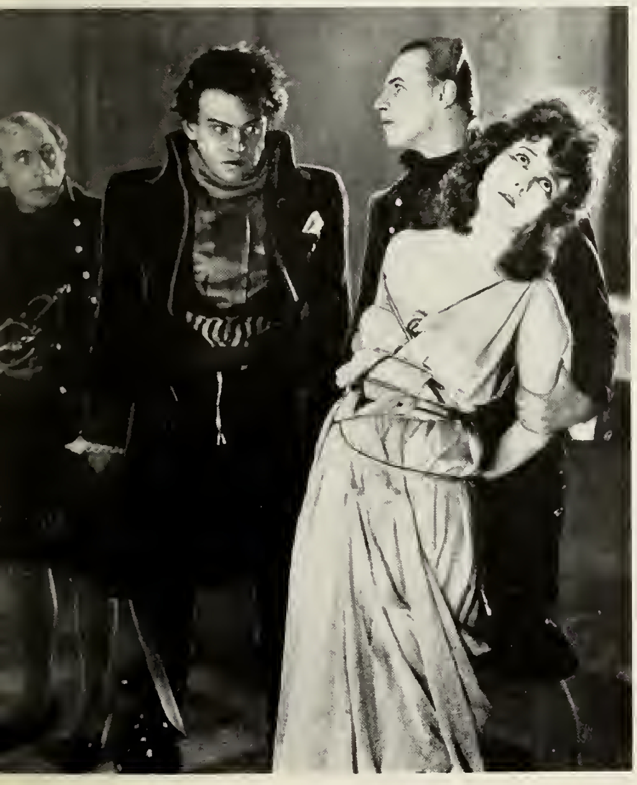
Here the cinema enters its proper sphere once again, the creation of atmosphere by means of pictorial images, with sound as a definite asset if it is used with imaginative effect. The macabre expressionistic sets, introduced by German stage designers in *The Cabinet of Doctor Caligari* (1919), were too theatrical in appearance to be of permanent use to the cinema, though the beauty of *Caligari* can still create its own peculiar effect on a sympathetic audience: it is an archaic poem of the cinema. The heavy artificialities and ugly atmosphere of *Warning Shadows* (1922) showed the German silent cinema at an unhealthy level. The true classics in the macabre are very few because audiences do not like to be frightened through their imagination. *The Student of Prague* (1926), *Nosferatu* (1922), *The Hands of Orlac* (1924) and Karl Dreyer's *Adventure of David Gray* (1931) have, therefore, virtually no successors, though Cocteau's *L'Eternel Retour* (1943) possessed at times real horror. In the cruder kind of macabre film, slowly opening doors and mysterious winds lifting the curtains of closed windows reveal that we are moving in a world outside that of normal experience, and an immediate tension is established in the minds of audiences still little advanced from the stage in human evolution when superstition clothed all the phenomena of life with mysterious and often terrifying suggestion.

324
Genuine 1920
Production: Decla-Bioskop
Direction: Robert Weine
German

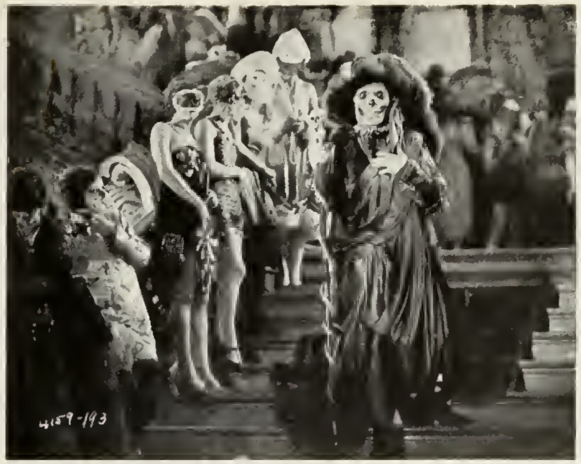
325
The Cabinet of Dr. Caligari 1919
Production: Decla-Bioskop
Direction: Robert Wiene
with Werner Krauss
German



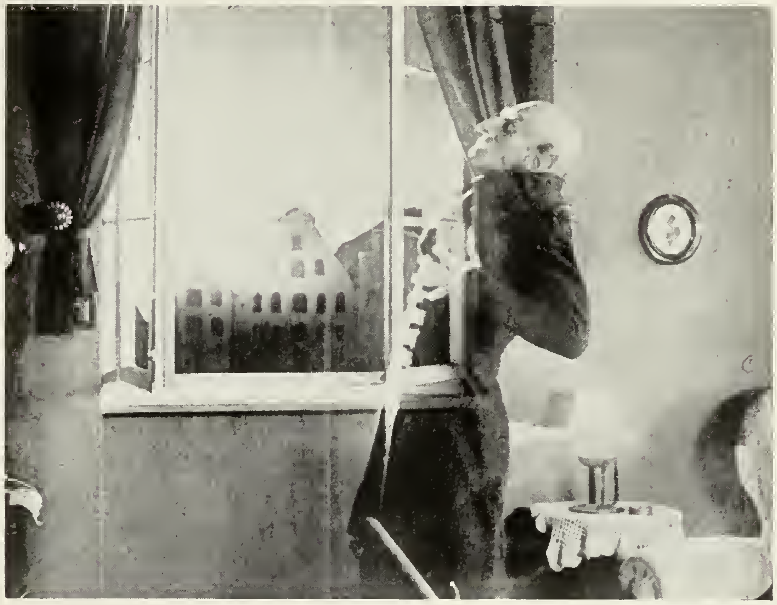
326
Raskolnikov 1923
Production: Neumann
Direction: Robert Wiene
with Grigor Chmara
German



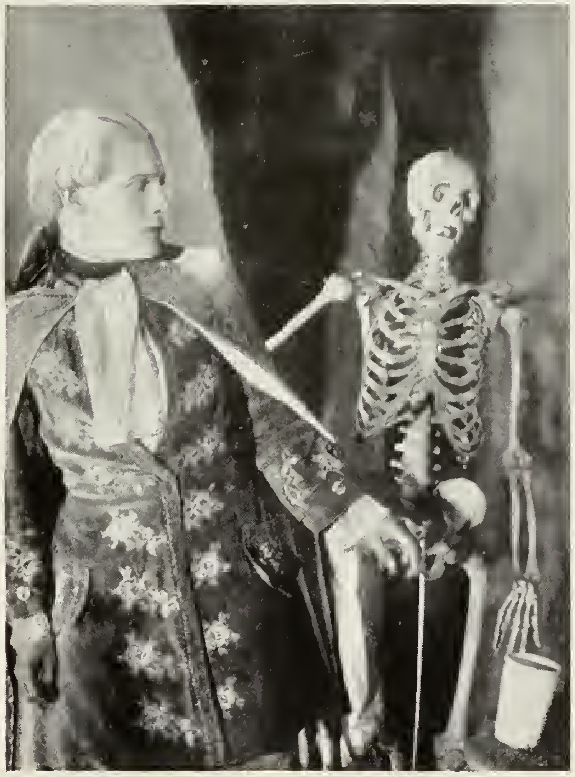
327
Warning Shadows 1922
Production: Defu
Direction: Arthur Robison
with Fritz Körtner, Fritz Rasp and Ruth Weyher
German



328
Phantom of the Opera 1925
Production: Universal
Direction: Rupert Julian
with Lon Chaney
American



329
Nosferatu (Dracula) 1922
Production: Prana
Direction: F. W. Murnau
with Max Schreck
German



330
The Man Without Desire 1923
Production: Atlas-Biograph
Direction: Adrian Brunel
with Ivor Novello
British

331
The Student of Prague 1926
Production: Sokal
Direction: Henrik Galeen
with Conrad Veidt
and Elizza La Porte
German

332
The Hands of Orlac 1924
Production: Pan-Film
Direction: Robert Wiene
with Conrad Veidt
Austrian

333
The Fall of the House of Usher 1927
Production: A.C.E.
Direction: Jean Epstein
French

335
The Adventure of David Gray (Vampyr) 1931
Direction: Carl Dreyer
French

336
L'Eternal Retour 1943
Production: André Paulvé Productions
Direction: Jean Delannoy
with Madeleine Solonge and Jean Marais
French

334
The Queen of Spades 1949
Production:
Associated British (Anatole de Grunwald)
Direction: Thorold Dickinson
with Anton Walbrook
British

337
Gaslight 1940
Production: British National
Direction: Thorold Dickinson
with Diana Wynyard and Anton Walbrook
British

338
Hamlet 1920
Direction: Svend Gade
with Asta Nielsen
German

340
The Taming of the Shrew 1929
Production: United Artists
Direction: Sam Taylor
with Douglas Fairbanks and Mary Pickford
American

339
Hamlet 1912
Direction: Cecil Hepworth
with Forbes-Robertson
British

Shakespeare

In an industry which derives so many of its plots from successful novels, short stories and plays it is only to be expected that Shakespeare's dramas would become a constant source of material for silent films, and that later they would be adapted for the sound film. For example, Sarah Bernhardt mimed a scene from *Hamlet* in 1900; Forbes Robertson played in a telescoped version in 1912; an American adaptation appeared in 1914; and was followed by Asta Nielsen's spectacular performance in another version of the play in 1920. A number of other Shakespearean titles re-appeared as films, but the essential problem of the adaptation of dramatic poetry for the screen did not become apparent until serious attempts were made in Britain and America with *A Midsummer Night's Dream* (1935), *As You Like It* (1936), *Romeo and Juliet* (1936), *Henry V* (1944), *Hamlet* (1948) and *Macbeth* (1948) to present the plays in films which gave real prominence to Shakespeare's verse.

It is well known that the main demand made on the audience's attention in the cinema turns upon the flow of the visual images. Their constant activity and variety of viewpoint are their virtue. In Shakespeare's theatre it is true that constant change of scene and the telescoping of time give his work a certain structural similarity to a film, but the greatest values of Shakespeare are obviously to be found in his dramatic verse. At its richest this demands our undivided attention, with as little distraction as possible.

The first best attempts to present Shakespeare's verse from the screen have been made by Laurence Olivier. *Henry V* was more successful than *Hamlet* because it is a very active play making comparatively little demand on profound and intricate poetry. *Hamlet*, the most difficult play of all, could only be attempted on the screen in a greatly reduced form: every device was tried to concentrate the audience's ears upon the poetry, but inevitably the eye was always winning, and the verse tended to be lost in the flow of visual images or the close-ups of the actors' faces. Nevertheless, Shakespeare's plays should be filmed by competent and responsible film-makers even though this production problem can perhaps never be satisfactorily resolved.

341
Midsummer Night's Dream 1935
Production: Warner Bros
Direction: Max Reinhardt
American

344
Henry V 1944
Production: Two Cities
Direction: Laurence Olivier
British

342
As You Like It 1936
Production:
Twentieth Century Fox
Direction: Paul Czinner
with Laurence Olivier
British

345
Hamlet 1948
Production: Two Cities
Direction: Laurence Olivier
with Laurence Olivier
British

343
Romeo and Juliet 1936
Production:
Metro-Goldwyn-Mayer
Direction: George Cukor
American

346
Macbeth 1948
Production: Republic
Direction: Orson Welles
with Orson Welles
American

Drama

347
Society and the Man 1910
Production: Vitagraph
with Maurice Costello
American

348
Madame X 1920
Production: Goldwyn
Direction: Frank Lloyd
with Pauline Frederick
American

'On the road to God knows where.'

It is to be expected that the dramatic film is the root of the fictional branch of the cinema. The various kinds of acted film we have already illustrated grow out like branches from this central trunk and take on the characteristics their makers want them to possess—comedy, melodrama, slapstick, romance. These are all branches of what has now come to be called drama, the re-enactment of human stories in such a way as to hold the interest and excite the susceptibilities of a reader or an assembled audience in a theatre or cinema.

The dramatic film is intimately bound up with the work of the actor, with style and technique in the art of impersonation. The two extremes technically are impersonation on a large stage before a large audience, of which the most distant member may be over a hundred yards from the actor, and impersonation in close-up before the motion-picture camera, where the face is enlarged and can be observed in detail equivalent to looking at a person immediately in front of one. The first novelettes transferred to the screen were exaggerated stories played in the exaggerated, stylized manner of the melodramatic branch of the Edwardian theatre. The nearest style to that which the cinema had painfully to evolve during its first thirty years was the theatre-acting of Eleanora Duse, whose naturalistic style of playing was in sharp contrast to the grand manner, so effective when seen on a stage, of Sarah Bernhardt * or Sir Henry Irving.

Although during the silent period the main style of film acting remained theatrical in conception, an increasing number of actors and their directors were developing a style nearer to true screen art. It can, for example, be seen (often in strong contrast to the work of supporting players) in Duse's performance in *Cenere*, in many performances directed by Griffith, in Krauss' playing of Dr. Caligari (garish with madness, but always credible in close-up), in the later work of Chaplin, in some of Jannings' performances, such as in *Vaudeville*, in Falconetti's Joan of Arc, as well as in the early appearances of Garbo, Fritz Körtner, Conrad Veidt and of highly individual players like Zasu Pitts. Slowly the influence of their kind of acting, with its emotional sincerity and feeling creating convincing details of characterization, grew and affected the work of lesser artists.

There is no answer to the question, Who makes the performance, the actor or the director? Ideally, they work together; the director, with his associates, creates the film-milieu which shows the talents of his actors at their best, whilst the actor himself works closely to the advantages offered by an intimate medium of expression. The film is an ideal medium for creating realistic dramas of the kind sometimes called 'psychological'. It is also ideal for portraying characters in the real environments of streets and landscapes.

PERSONAL

Personal stories concentrate on the intimate problems of fictional characters in some difficult and revealing situation. The emphasis of these films is upon private relationships, and does not widen fully into the broader social issues created by the existence of these problems. Again, no hard line can be drawn between the personal and sociological dramas; it is a matter of emphasis in the treatment. *Odd Man Out* (1947), for example, could have been a sociological drama concerned with underground revolution; however, it emphasized exclusively the personal relationship of the wounded man to the many people through whose hands he passed in the last twelve hours of his life. Similarly, a whole philosophy of life lies behind *Quai des Brumes* or *Brief Encounter*, but these philosophies have to be discovered by the critic: they are not brought out directly in the films themselves.

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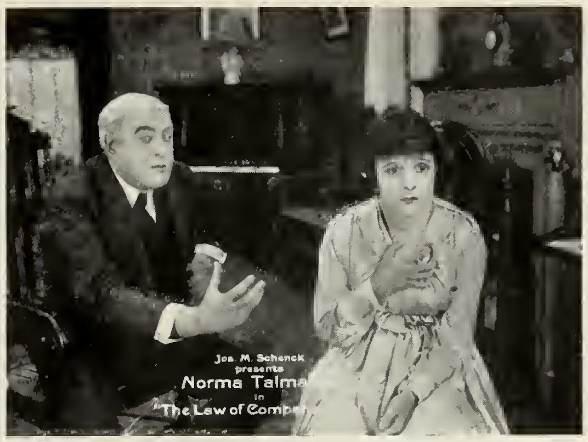
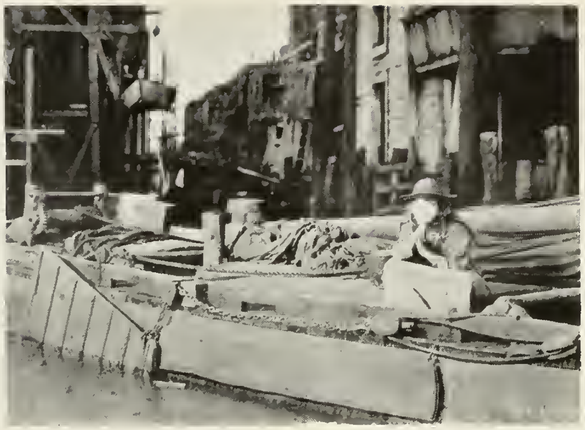
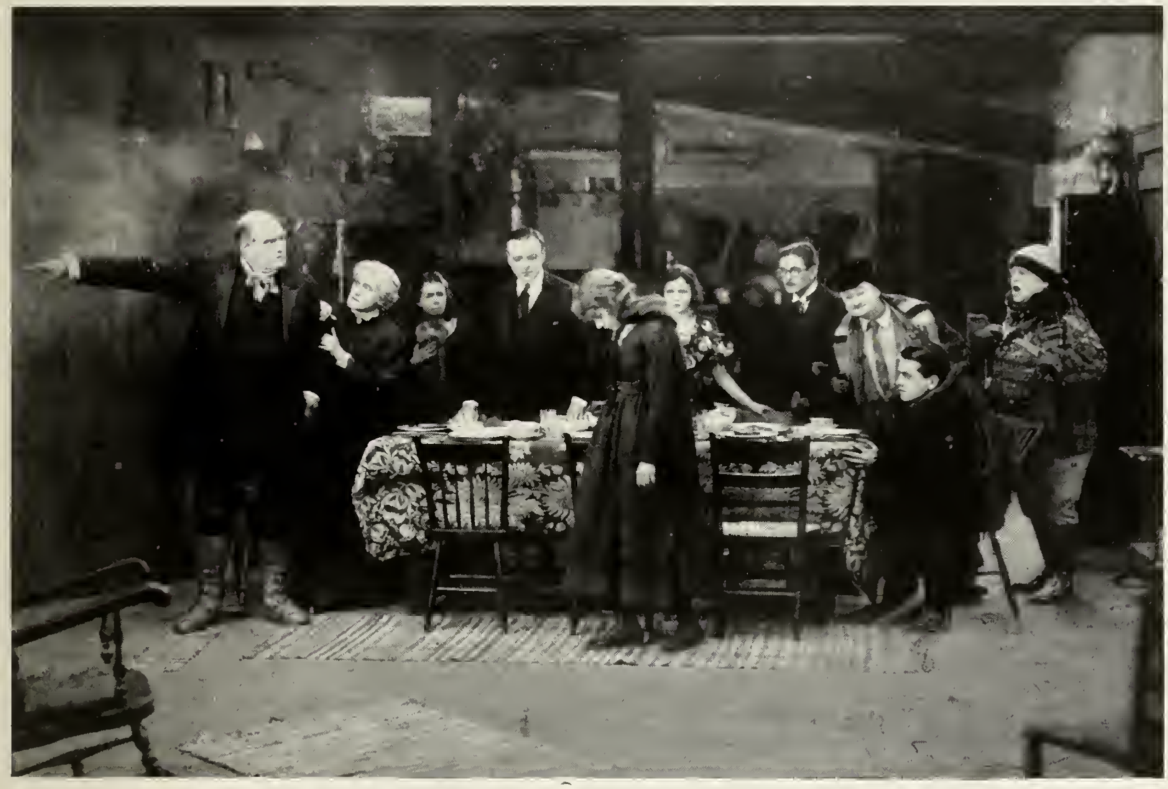
* See Bernard Shaw's study of the contrasting styles of these two actresses in 'Duse and Bernhardt' (*Dramatic Opinions and Essays*).



349
ne Law of Compensation 1916
Production: Selznick
with Norma Talmadge
American

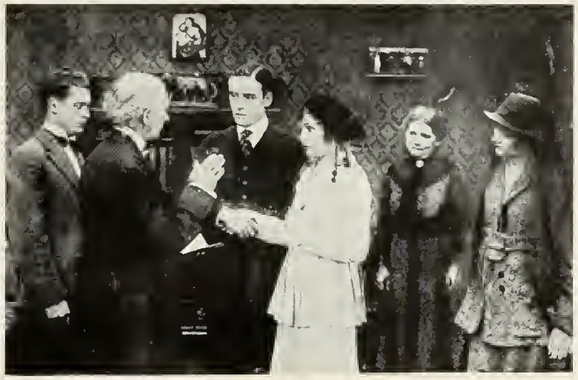


350
Broken Blossoms 1919
Production: Famous-Players
Direction: D. W. Griffith
with Lillian Gish
American

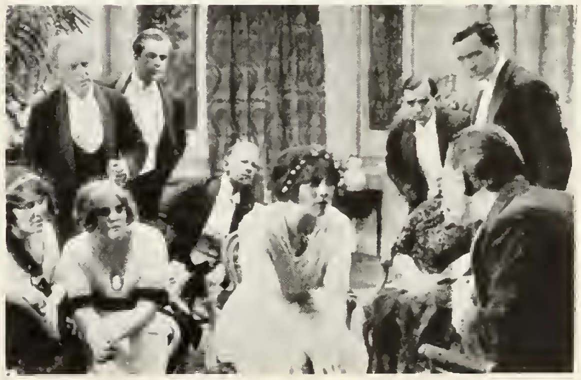


351
Way Down East 1920
Production: United Artists
Direction: D. W. Griffith
with Lillian Gish
American

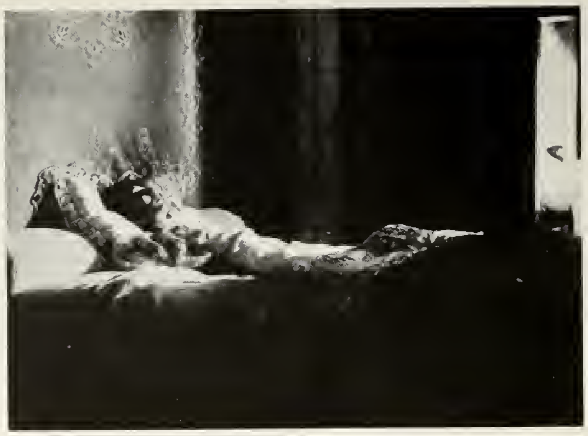
353
The Missing Banknote 1916
Production: Triangle
Direction: D. W. Griffith
with Norma and Constance Talmadge
American



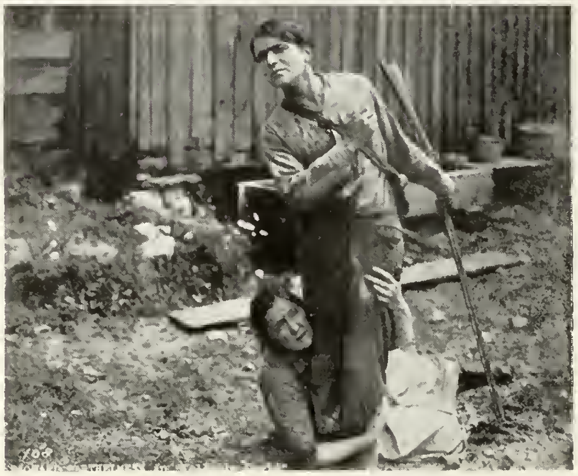
352
The Basilisk 1914
Production: Hepworth
Direction: Cecil M. Hepworth
with Chrissie White and Alma Taylor
British

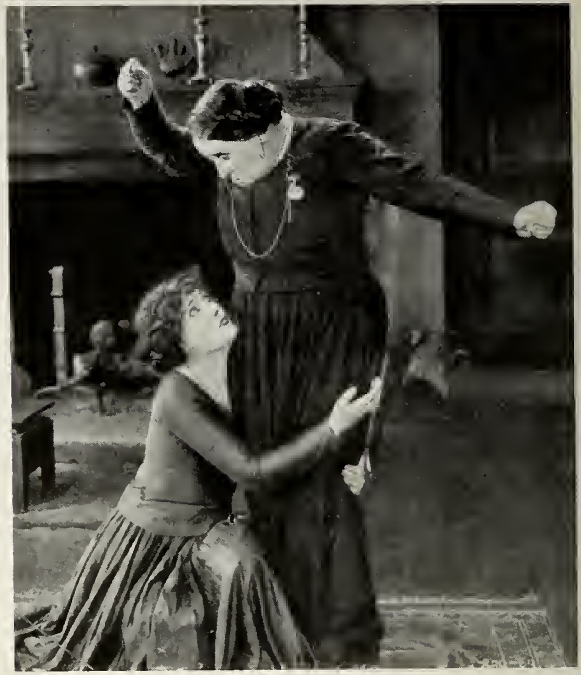


354
Silence 1920
Production: Films d'Art
Direction: Louis Delluc
French

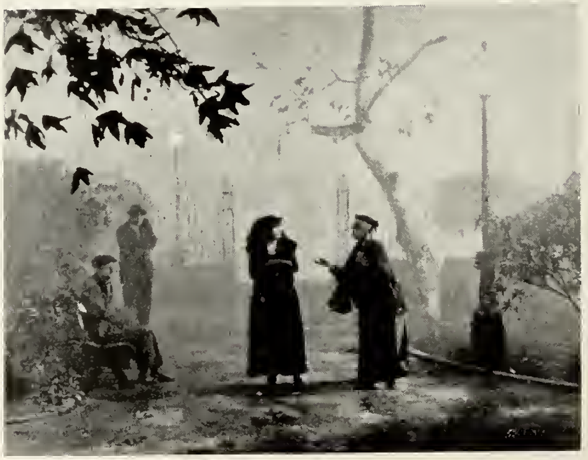


355
Tol'able David 1921
Production: First National
Direction: Henry King
with Richard Barthelmess
American



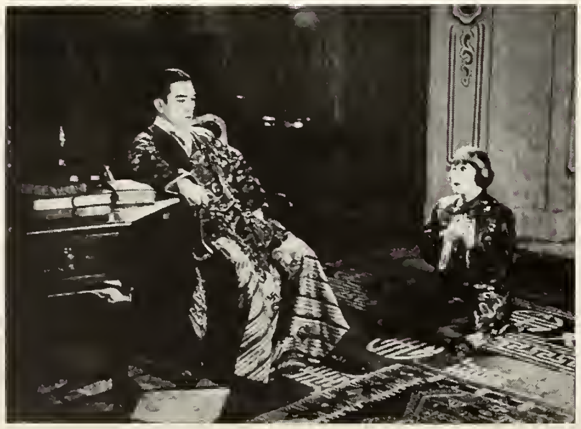


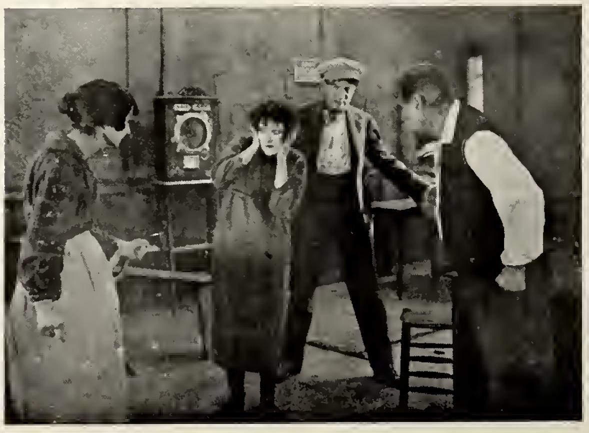
357
Under the Lash 1922
Production: Famous-Players
Direction: Sam Wood
with Gloria Swanson
American



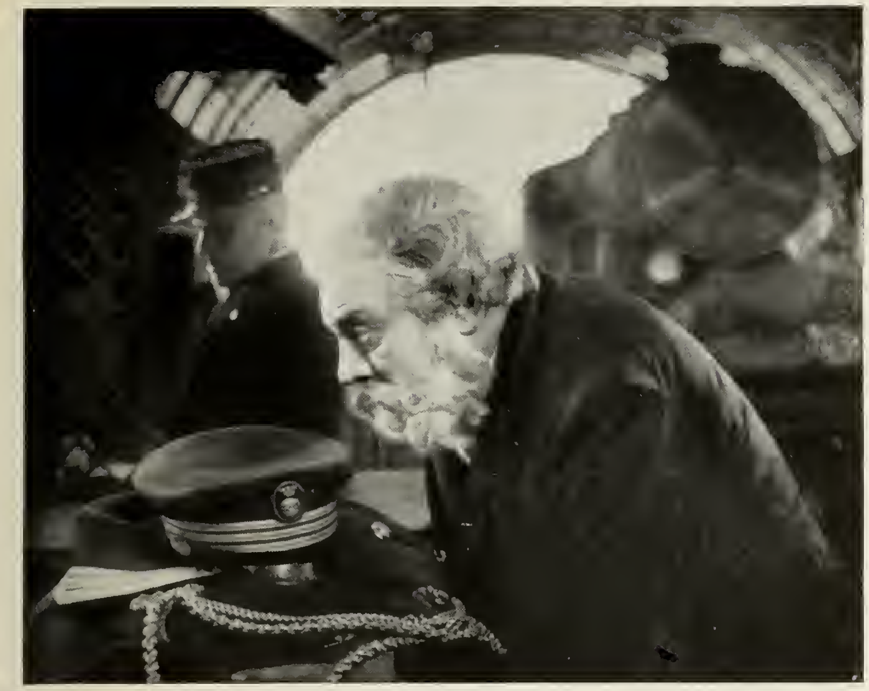
358
Bella Donna 1923
Production: Famous-Players
Direction: George Fitzmauric
with Pola Negri
American

356
The Great Prince Shan 1922
Production: Stoll
with Sessue Hayakawa
American



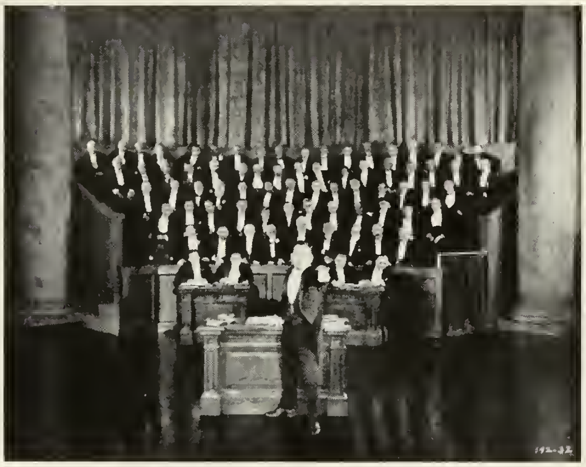


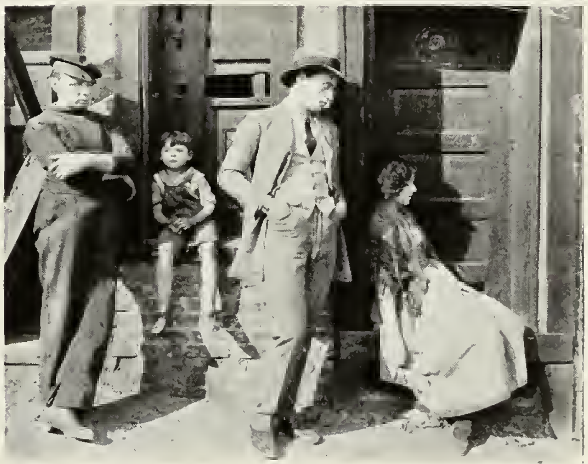
359
Coeur Fidèle 1923
Production: Pathé-Consortiur
Direction: Jean Epstein
with Gina Manés
French



360
The Last Laugh 1925
Production: Ufa
Direction: F. W. Murnau
with Emil Jannings
German

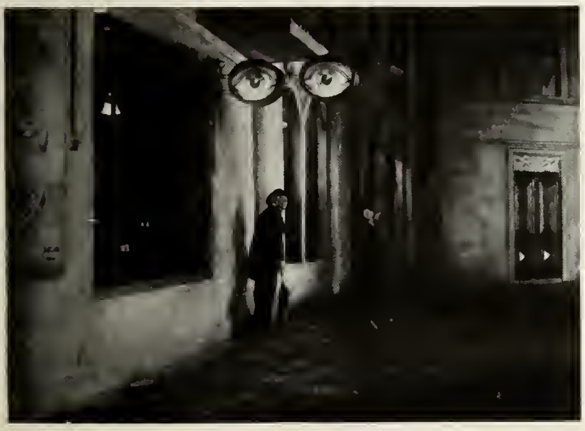
362
He Who Gets Slapped 1924
Production: Metro-Goldwyn-Mayer
Direction: Victor Seaström
with Lon Chaney
American



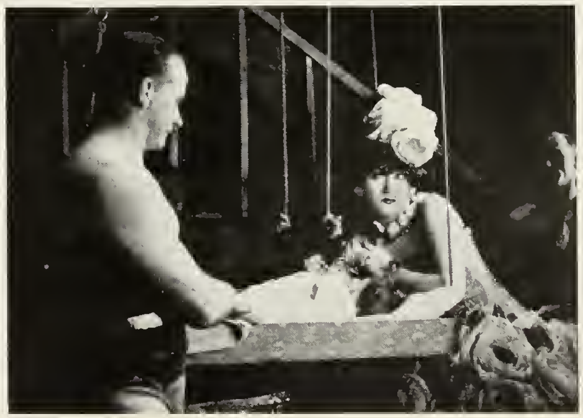


363
The Salvation Hunters 1925
Production: United Artists
Direction: Josef von Sternberg
with George K. Arthur
American

361
The Street 1923
Production: Stern Film
Direction: Karl Grune
with Eugene Klöpfer
German



364
Zaza 1923
Production: Famous-Players
Direction: Allan Dwan
with Gloria Swanson
American



365
The Redeeming Sin 1925
Production: Vitagraph
Direction: J. Stuart Blackton
with Alla Nazimova
American

366
Stella Dallas 1926
Production: United Artists
Direction: Henry King
with Ronald Colman
American

367
The Tower of Lies 1926
Production:
Metro-Goldwyn-Mayer
Direction: Victor Seaström
with Norma Shearer
American

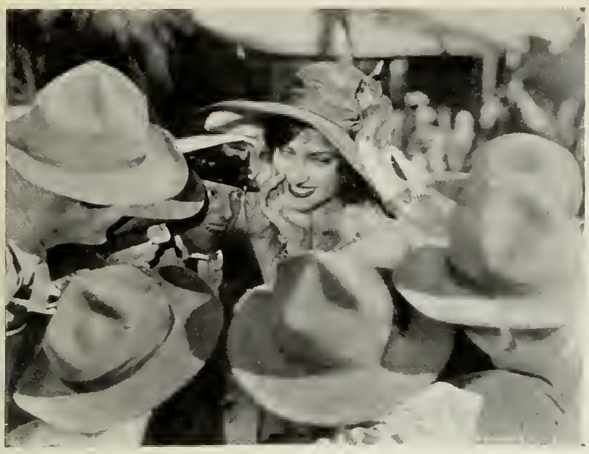
368
The Dark Angel 1925
Production: United Artists
Direction:
George Fitzmaurice
American

369
Hotel Imperial 1926
Production: Paramount
Direction: Mauritz Stiller
with Pola Negri
American

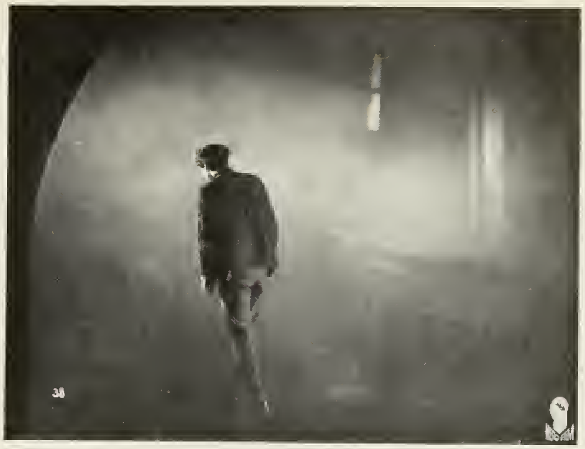
370
En Rade 1928
Production: Néofilm
Direction: A. Cavalcanti
with Catherine Hessling
French

371
The Street of Sin 1928
Production: Paramount
Direction: Josef von Sternber
with Emil Jannings
American

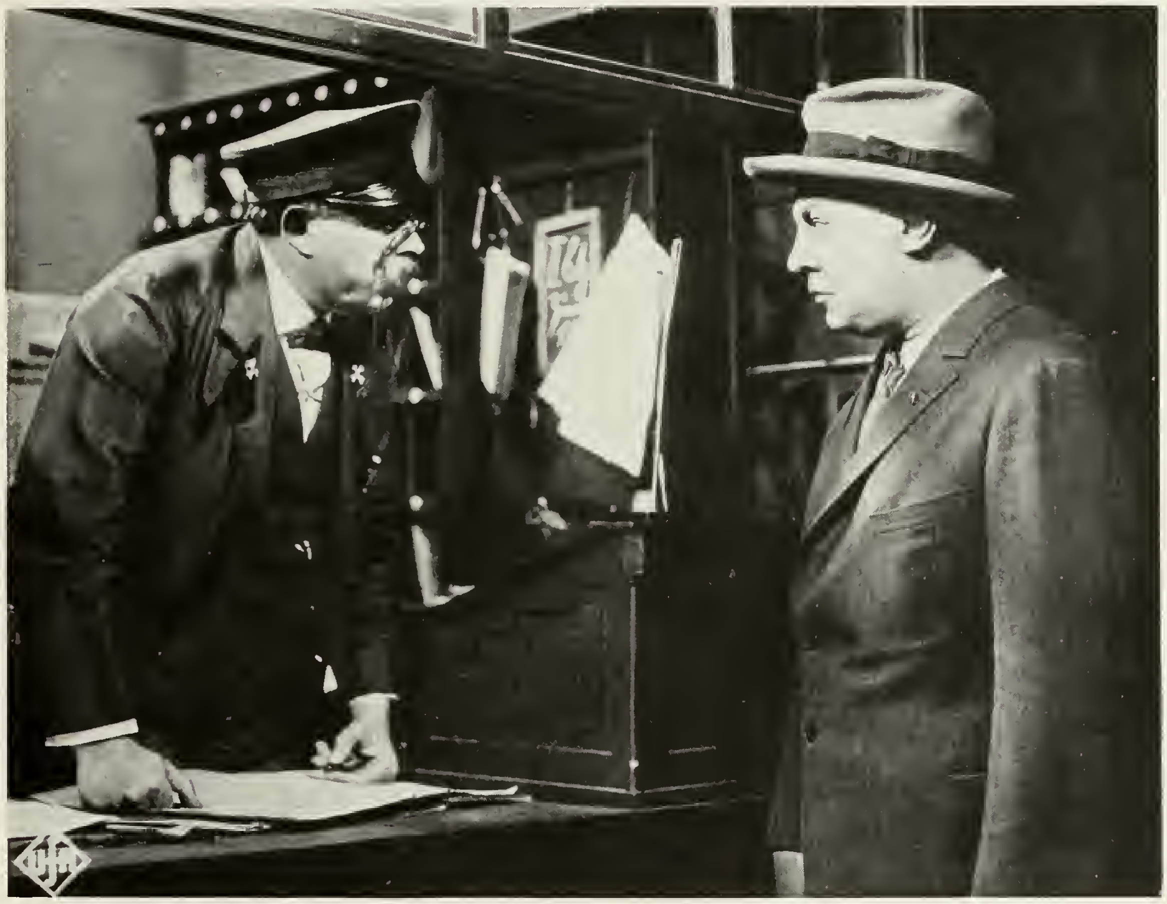
372
The Torrent 1926
Production:
Metro-Goldwyn-Mayer
Direction: Monta Bell
with Greta Garbo
and Antonio Moreno
American



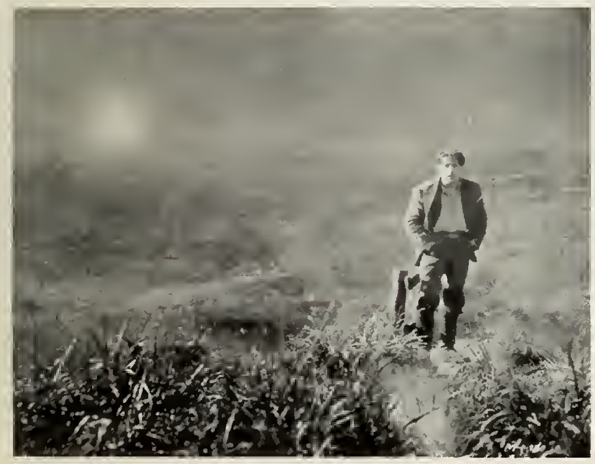
373
Sadie Thompson 1927
Production: United Artists
Direction: Raoul Walsh
with Gloria Swanson
American



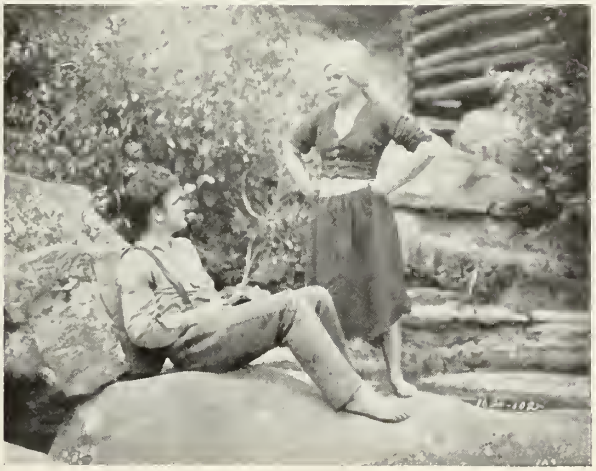
376
Pandora's Box 1928
Production: Nerofilm
Direction: G. W. Pabst
with Franz Lederer
German



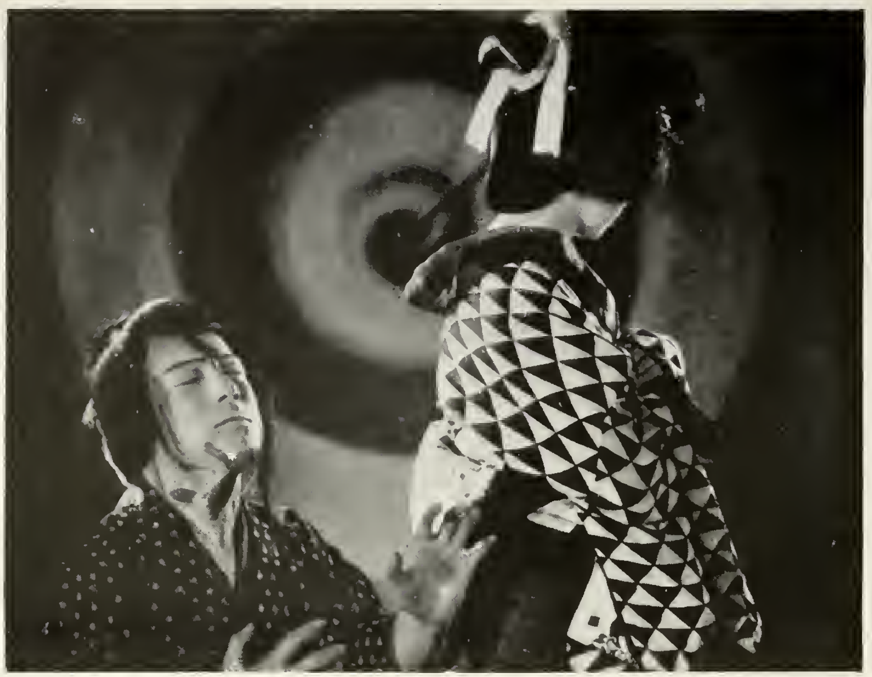
374
Vaudeville 1926
Production: Ufa
Direction: E. A. Dupont
with Emil Jannings
German



375
Sunrise 1928
Production: Fox
Direction: F. W. Murnau
with George O'Brien
American

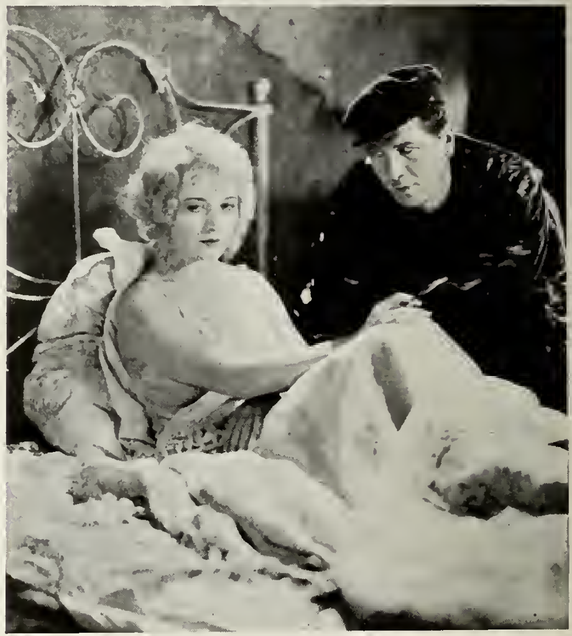


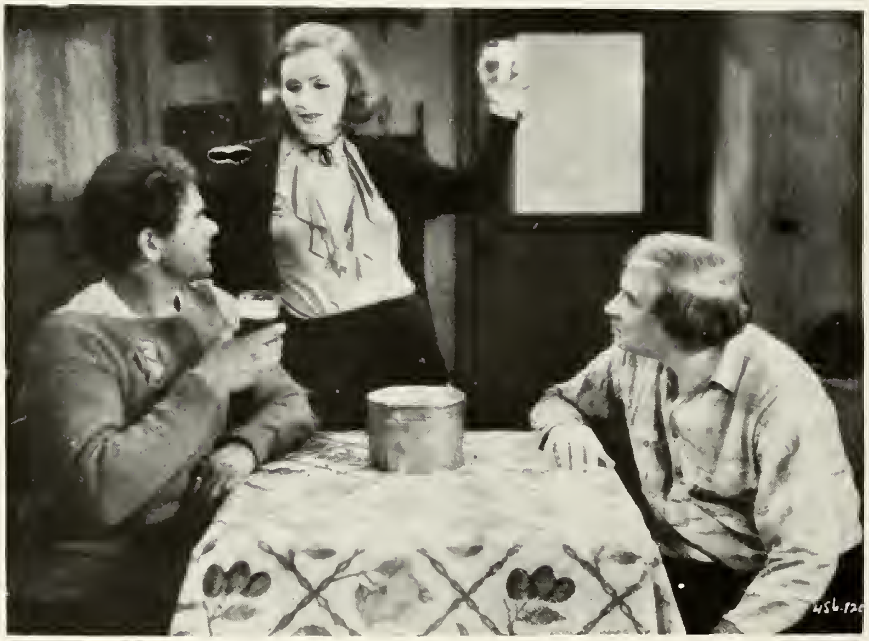
377
Stark Love 1927
Production: Famous-Players
Direction: Karl Brown
American



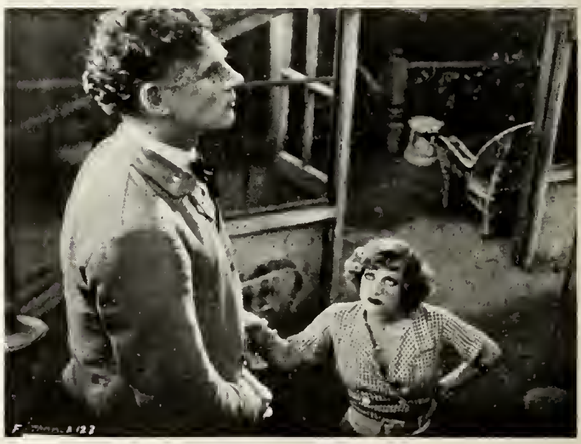
378
Crossways 1929
Production: Shiochiku
Direction: Teinosuke Kinugasa
Japanese

380
The Docks of New York 1928
Production: Paramount
Direction: Josef von Sternberg
with Betty Compson and George Bancroft
American

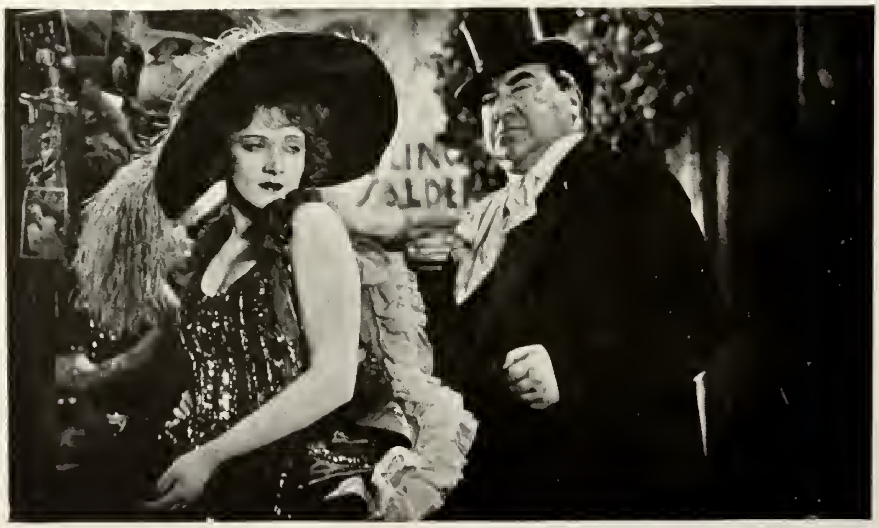




379
Anna Christie 1930
Production:
Metro-Goldwyn-Mayer
Direction: Clarence Brown
with Greta Garbo,
Charles Bickford
and George F. Marion
American

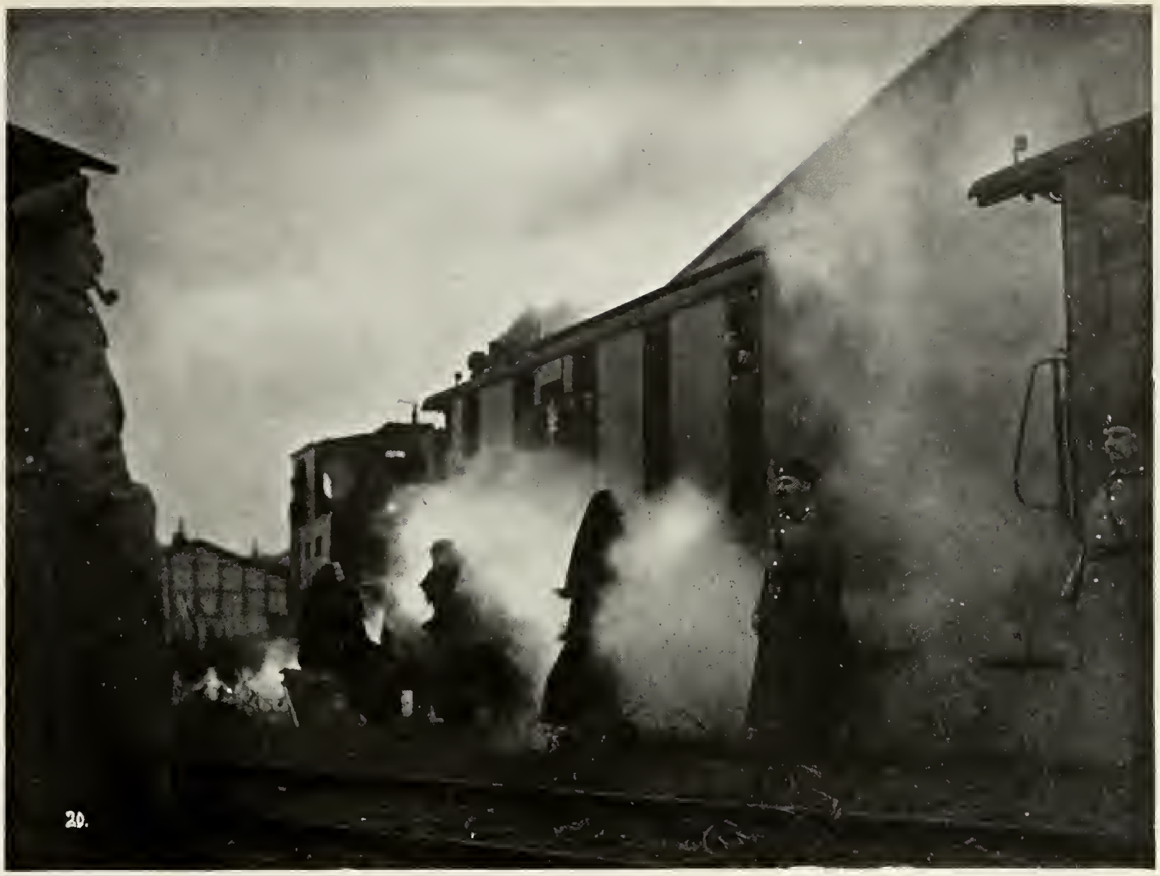


381
Rain 1932
Production: United Artists
Direction: Lewis Milestone
with Joan Crawford
and Walter Huston
American

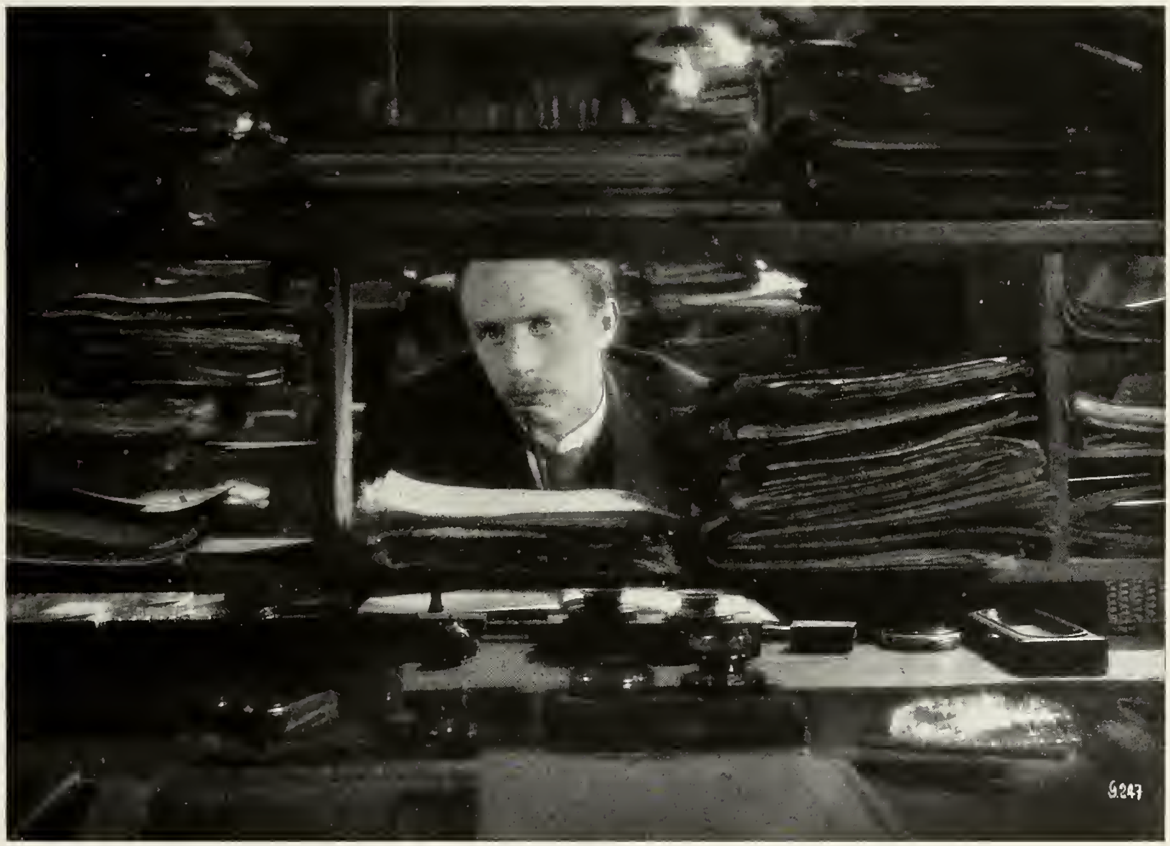


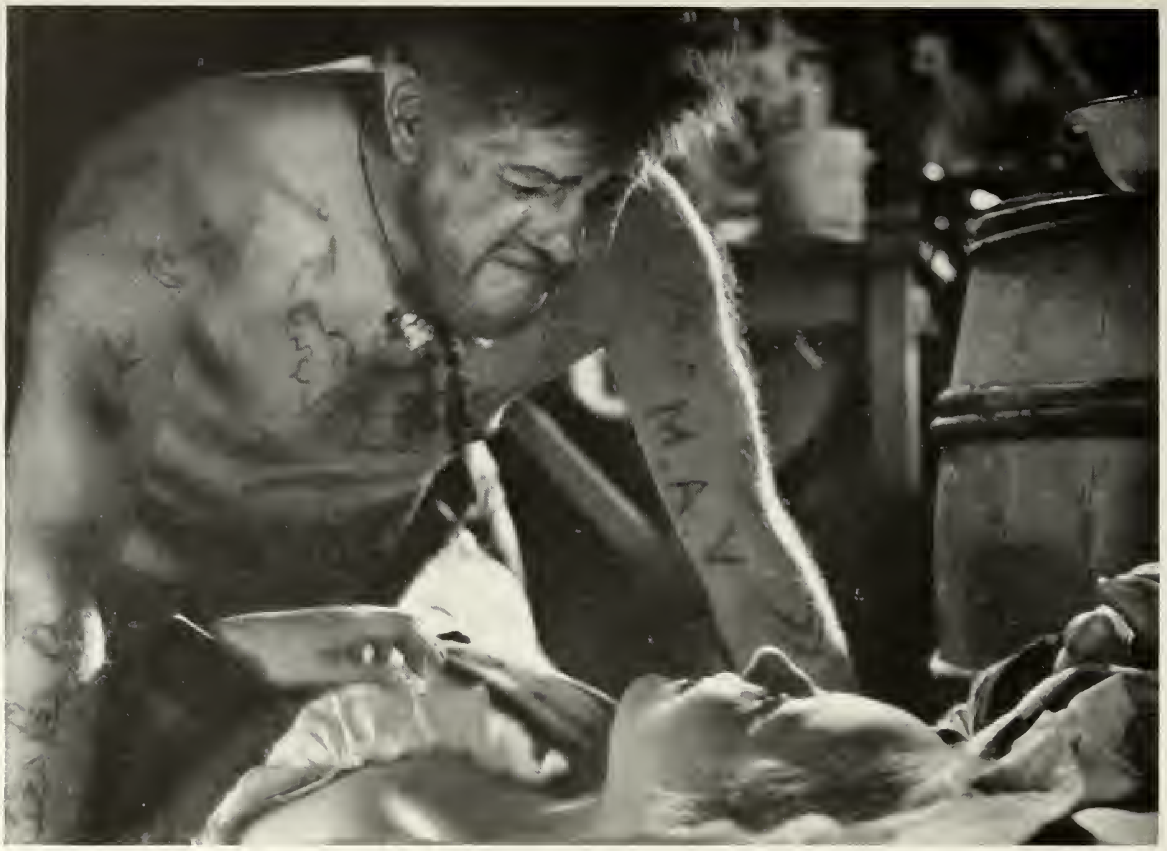
382
The Blue Angel 1930
Production: Ufa
Direction: Josef von Sternberg
with Marlene Dietrich
and Kurt Gerron
German

383
The Brothers Karamazov 1931
Production: Terra
Direction: Fedor Ozep
German

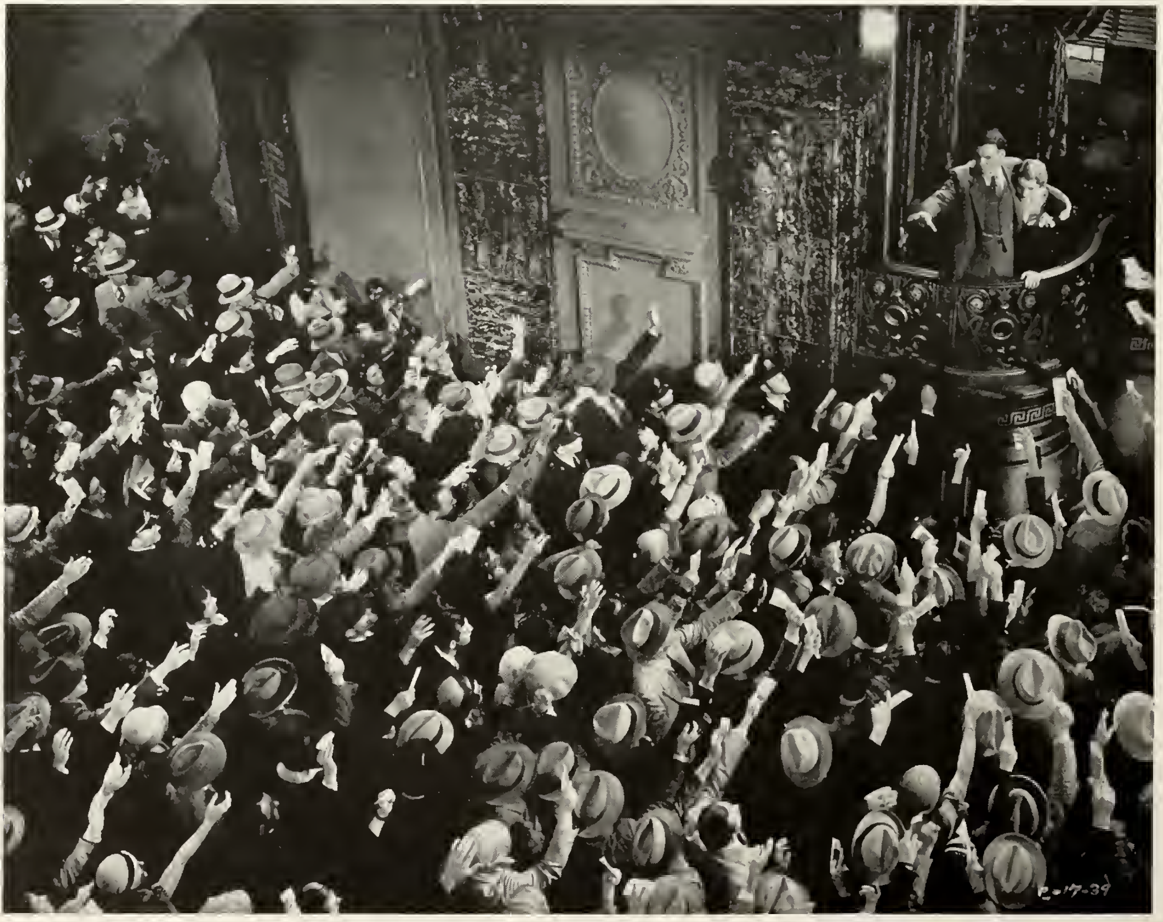


384
Therese Raquin 1928
Production: Defu
Direction: Jaques Feyder
with Wolfgang Zelzer
French



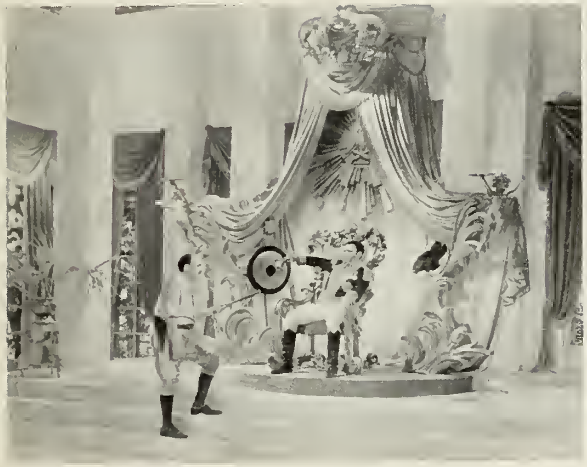


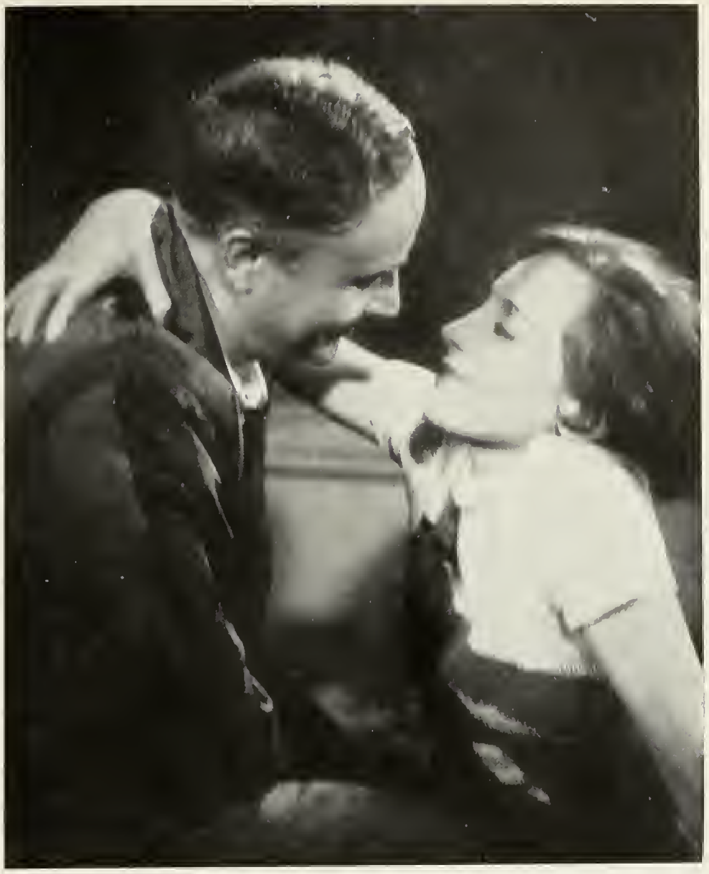
385
L'Atalante 1934
Production: Franco-Film-Aubert
Direction: Jean Vigo
with Michel Simon and Dita Parlo
French



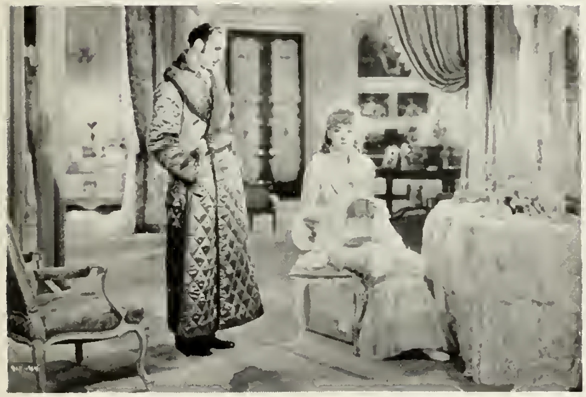
386
American Madness 1932
Production: Columbia
Direction: Frank Capra
with Walter Huston
American

387
Emperor Jones 1933
Production: United Artists
Direction: Dudley Murphy
with Paul Robeson
American



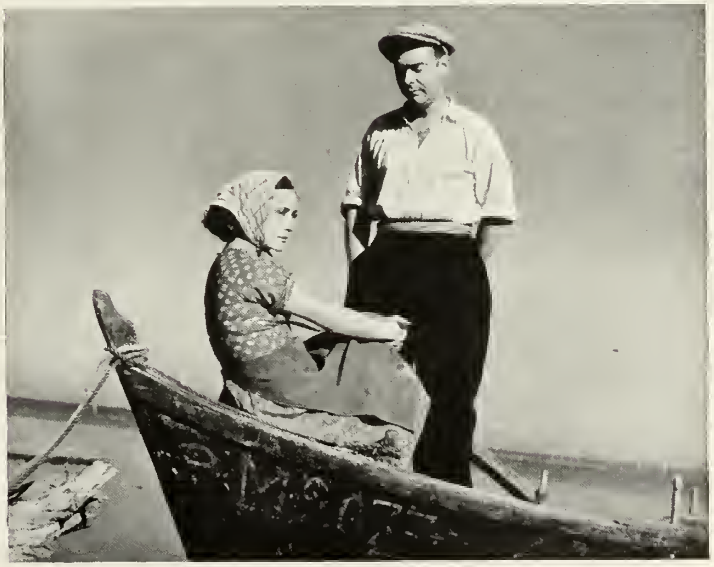


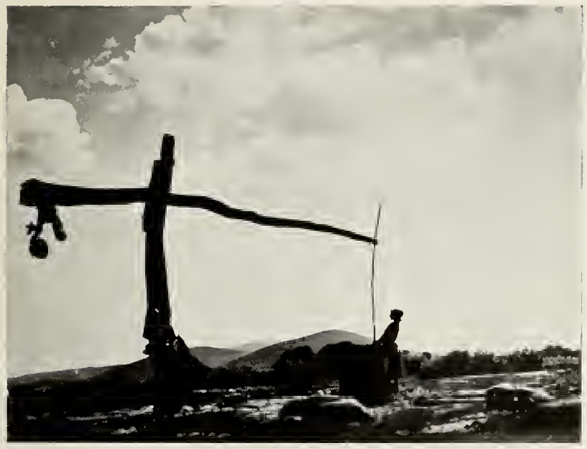
390
Der Traumende Mund 1932
Production: Matador Film
Direction: Paul Czinner
with Elizabeth Bergner and Rudolf Forster
German



388
Anna Karenina 1935
Production: Metro-Goldwyn-Mayer
Direction: Clarence Brown
with Basil Rathbone and Greta Garbo
American

391
Toni 1935
Direction: Jean Renoir
with Celia Montalvan and Blavette
French





389
Ekstase 1933
Production: Elekta
Direction: Gustav Machaty
Czechoslovak

392
The Magnificent Ambersons 1942
Production: Mercury Productions
Direction: Orson Welles
with Joseph Cotten
American

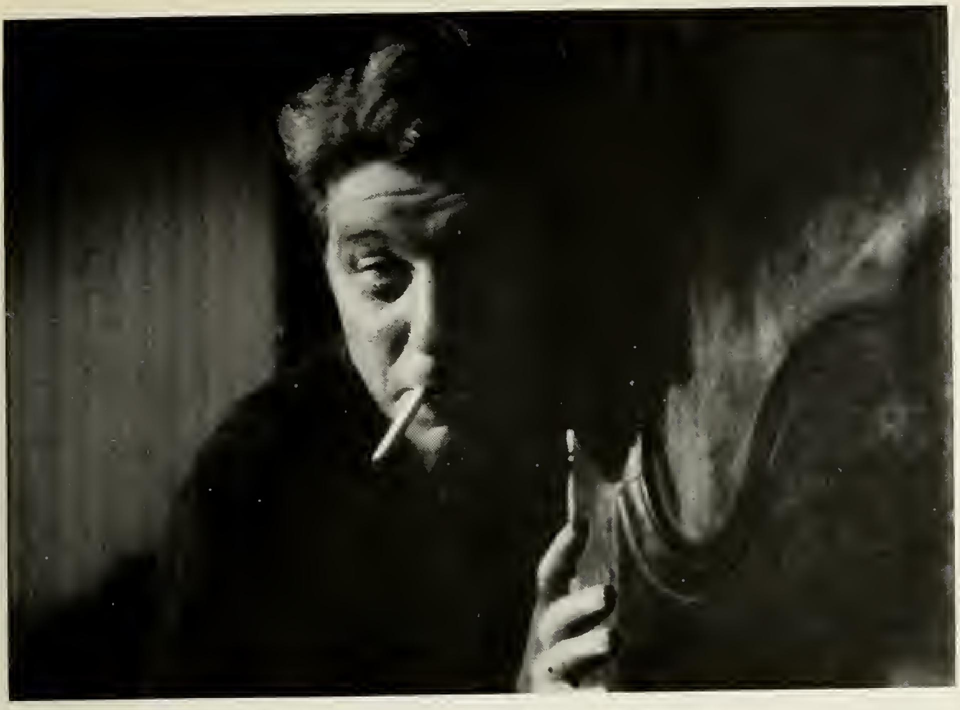
393
Ossessione 1942
Production: I.C.I.
Direction: Luchino Visconti
with Massimo Girotti
Italian

394
Le Quai des Brumes 1938
Production: Ciné-Alliance
Direction: Marcel Carné
with Jean Gabin
and Michel Simon
French

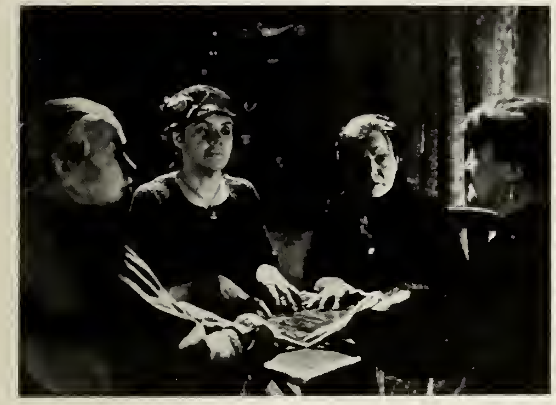
395
The Informer 1935
Production: RKO-Radio
Direction: John Ford
with Victor McLaglan
American

396
Of Mice and Men 1940
Production: United Artists
(Hal Roach)
Direction: Lewis Milestone
with Lon Chaney, Jnr.,
and Burgess Meredith
American

397
La Bête Humaine, 1938
Production: Hakim
Direction: Jean Renoir
with Simone Simon
and Fernand Ledoux
French

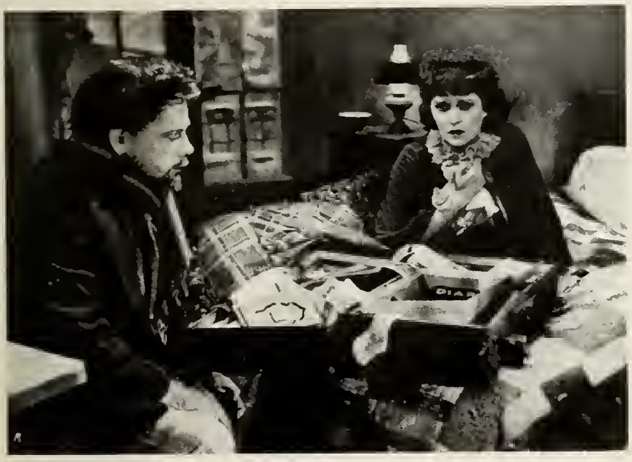


398
Le Jour se lève 1939
Production: Sigma Frogerais
Direction: Marcel Carné
with Jean Gabin
French

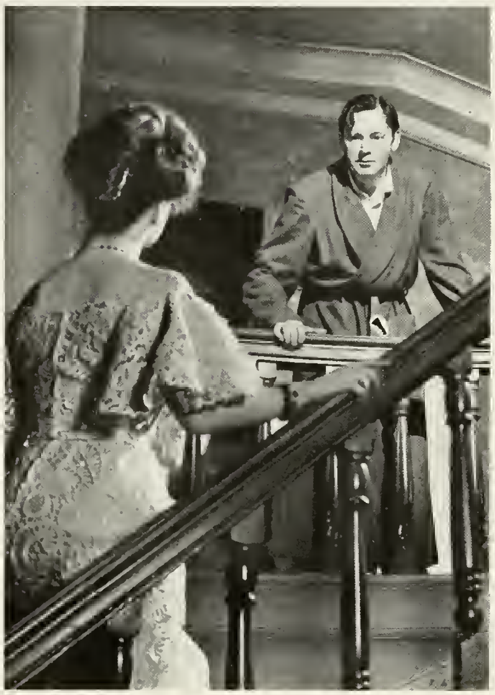


399
Love on the Dole 1941
Production: British National
Direction: John Baxter
with Marjorie Rhodes
British

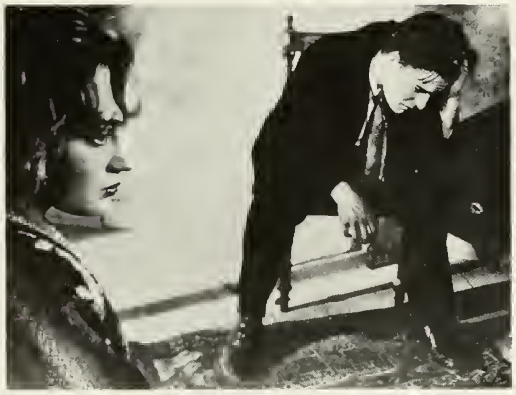
400
The Life of Emile Zola 1937
Production: Warner Bros
Direction: William Dieterle
with Paul Muni
American

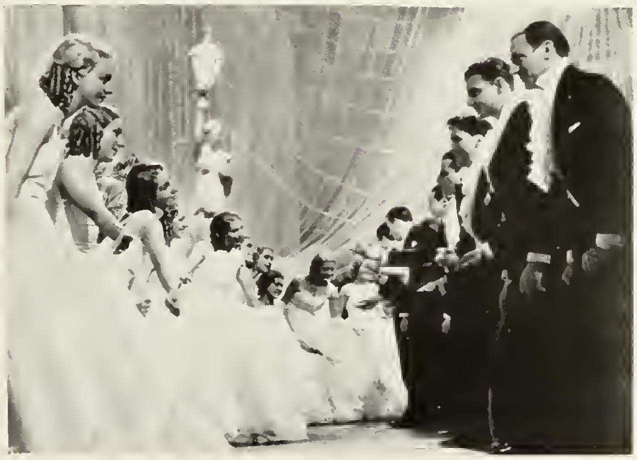


401
The Little Foxes 1941
Production: RKO-Radio (Sam Goldwyn)
Direction: William Wyler
with Bette Davis and Herbert Marshall
American

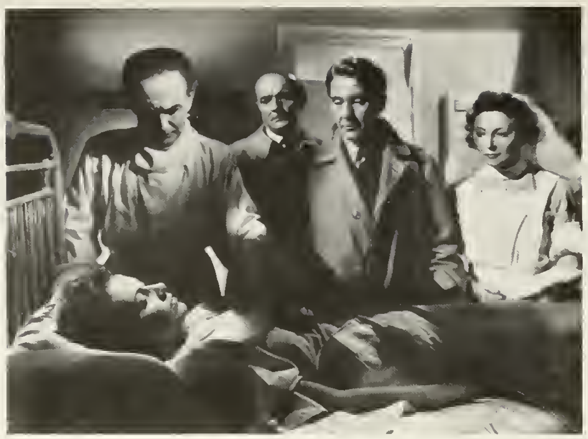


402
Frenzy 1945
Production: Aktiebojel Svensk Filmindustri
Direction: Alf Sjöberg
with Mai Zetterling and Alf Kjellin
Swedish

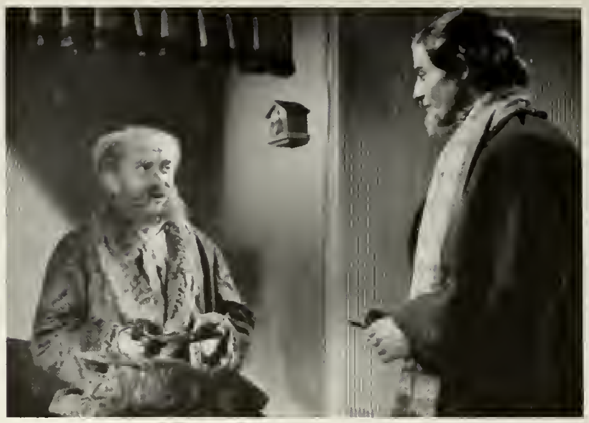




403
Un Carnet de Bal 1937
Production: Paris Export
Direction: Julien Duvivier
French

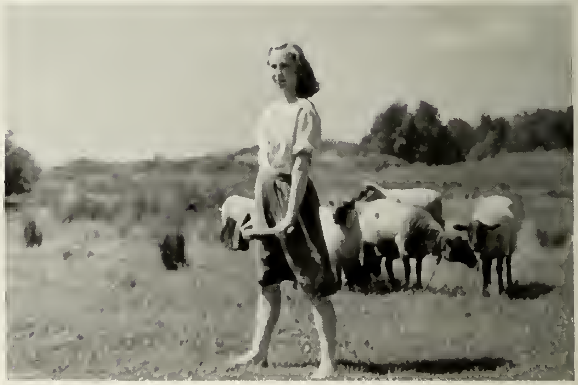


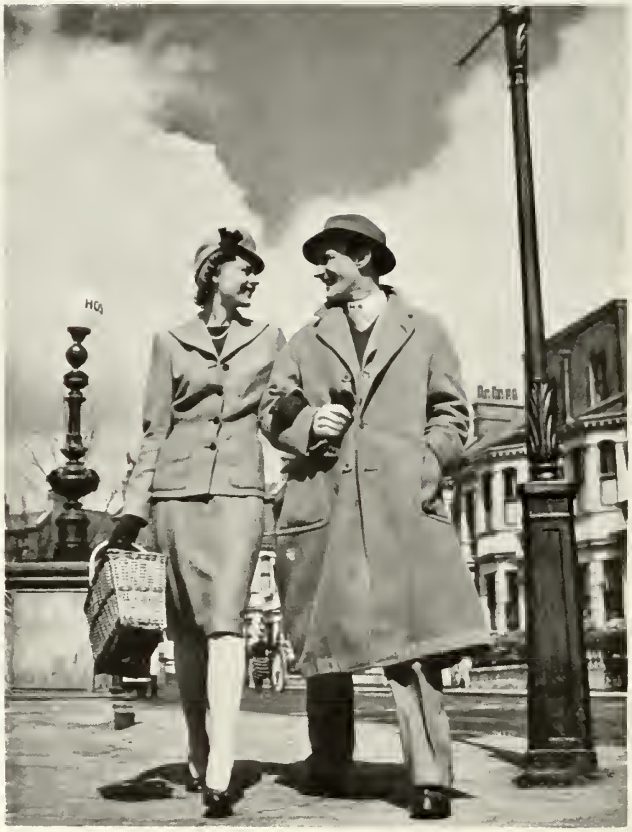
404
Mine Own Executioner 1948
Production:
London Films
Direction:
Anthony Kimmins
with Burgess Meredith
and Barbara White
British



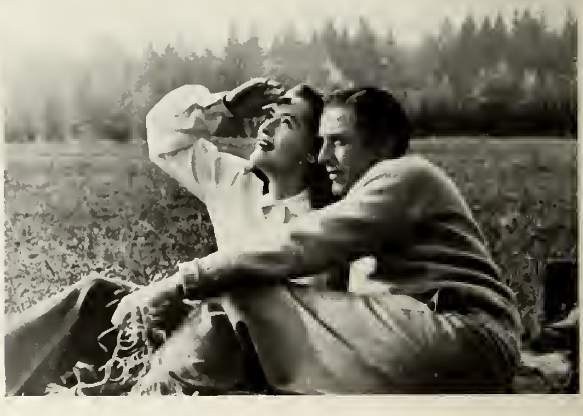
407
L'Idiot 1946
Production: Sacha Gordine
Direction: Georges Lampin
with Gérard Philipe
French

408
Ditte Menneskebarn 1946
Production: Nordisk
Direction:
Bjärne Henning-Jensen
with Tove Mäes
Danish

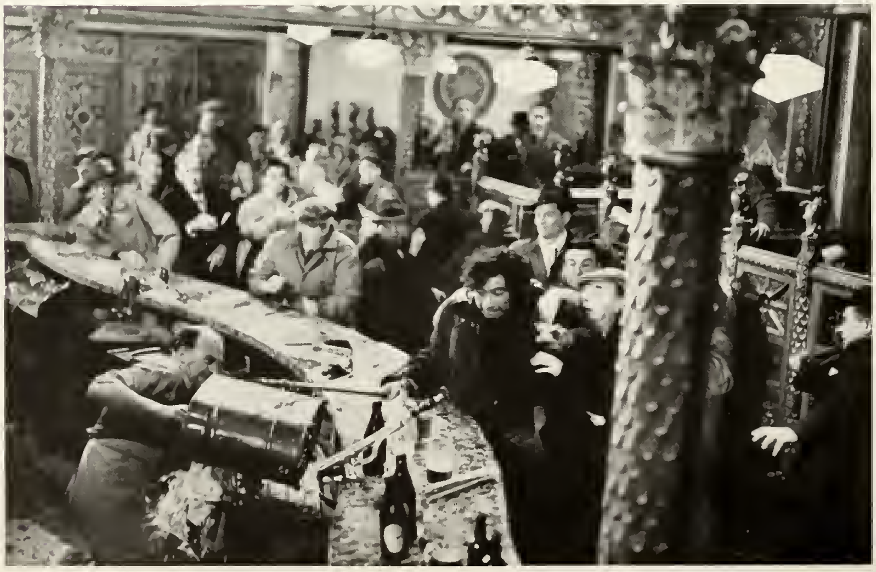




405
Brief Encounter 1945
Production: Cineguild
(Anthony Havelock-Allan
and Ronald Neame)
Direction: David Lean
with Celia Johnson
and Trevor Howard
British



409
Film Without Title 1948
Production: Camera-Film Hamburg (Helmut Käutner)
Direction: Rudolf Jugert
with Irene von Meyerdorff and Hans Söhnker
German



406
Odd Man Out 1947
Production: Two Cities
Direction: Carol Reed
with Robert Newton
British

412
The Fallen Idol 1948
Production: London Films
Direction: Carol Reed
with Sonia Dresdel and Bobby Henrey
British

410
The Lost Weekend 1945
Production: Paramount
Direction: Billy Wilder
with Ray Milland and Howard da Silva
American

LOCATION DE CANOTS

411
Le Diable au Corps 1947
Production: Transcontinental Films
Direction: Claude Autant-Lara
with Micheline Presle and Gérard Philipe
French

413
The Window 1949
Production: RKO-Radio (Frederick Ullman, Jnr.)
Direction: Ted Tetzlaff
with Bobbie, Barbara Hale and Ruth Roman
American

414
To Live in Peace 1947
Production: Lux Pao Films
Direction: Luigi Zampa
with Aldo Fabrizi
Italian

415
Greed 1923
Production:
Metro-Goldwyn-Mayer
Direction: Erich von Stroheim
with Zasu Pitts
American

SOCIOLOGICAL

In these films the intention is to use the personal experiences of the characters involved to develop interests which are at least as much public as private, or social as psychological. In some cases the characters matter less than the argument, and the film may deviate or decline into direct propaganda for this or that political philosophy. Other films attack or expose social institutions like the school and the forms of judicial or industrial practice; others portray realistically the state of a community, like some post-war films from Italy and Germany.

When such films are made with scrupulous honesty and related carefully to their authentic backgrounds, they can become one of the most compelling forms of social education that exist in the world today. The study in senseless anti-Semitism offered in *Crossfire* (1947) can influence the points of view of millions of people in many countries.

It is broadly true to say that every film made carries social implications of one kind or another, mostly unconscious, simply in the search to amuse as many people as possible. It is not easy to get finance to produce films which aim deliberately at sharpening the perceptions of an audience instead of pleasantly tickling their appetites or drugging them with romantic dreams. Nevertheless the number of good social films is not unimpressive, especially when they are linked, as they should be, with the very best of the personal dramas (like *Brief Encounter*), the important epic films and those fiction films which have dealt faithfully with the Second World War. All these films are linked by the sincerity of their intention and treatment to the field of the documentary cinema.

416
The Joyless Street 1925
Production: Sofar. *Direction:* G. W. Pabst
with Greta Garbo and Valeska Gert. Austrian

417
Mother 1926
Production: Mezhrabpomfilm
Direction: V. I. Pudovkin
with Vera Baranovskaia
Soviet

418
Strike 1924
Production: Goskino
Direction: S. M. Eisenstein
Soviet

421
Fragment of an Empire 1929
Production: Sovkino
Direction: F. Ermler
Soviet

419
Secrets of the Soul 1926
Production: Ufa
Direction: G. W. Pabst
with Werner Krauss
German

422
The Ghost That Never Returns 1929
Production: Mosfilm
Direction: Room
Soviet

420
Hallelujah! 1929
Production: Metro-Goldwyn-Mayer
Direction: King Vidor
American

423
Arsenal 1929
Production: Vufku
Direction: Dovjenko
Soviet

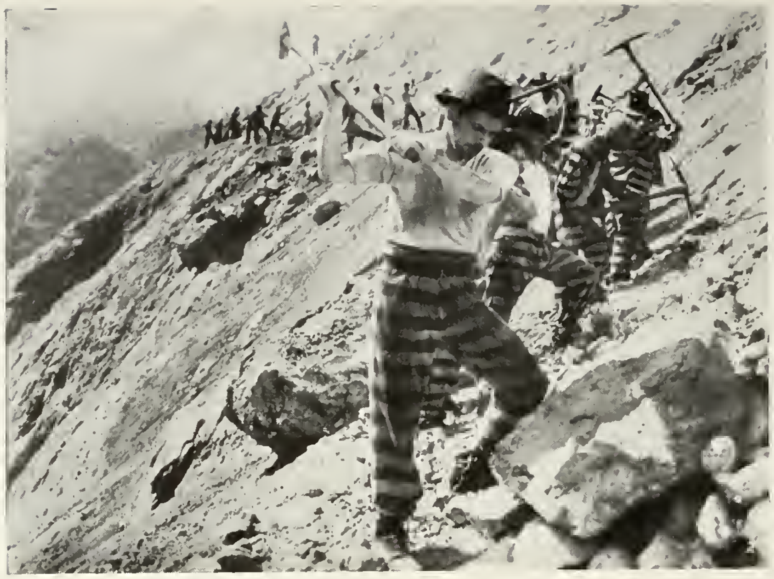
424
Mädchen in Uniform 1931
Production: Deutsche Film
Direction: Leontine Sagan
German

427
The Road to Life 1931
Production: Mezhrabpomfilm
Direction: Nikolai Ekk
Soviet

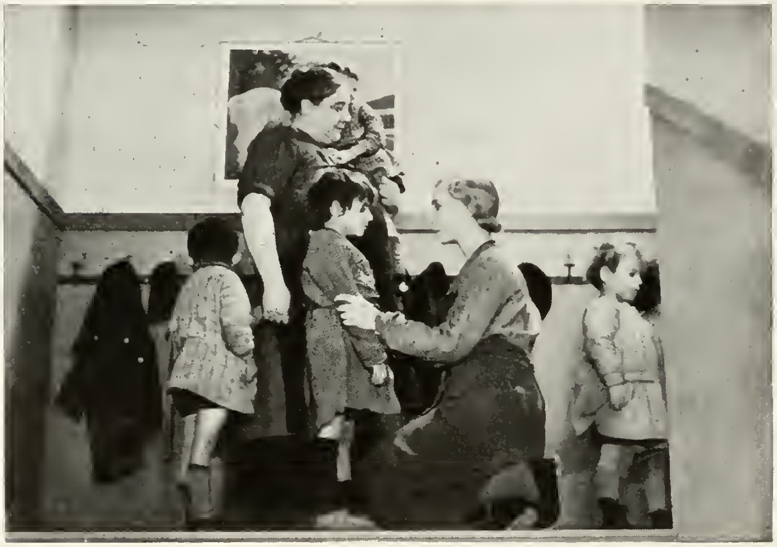
425
Earth 1930
Production: Vufku
Direction: Dovjenko
Soviet

428
The Crowd 1928
Production: Metro-Goldwyn-Mayer
Direction: King Vidor
with James Murray
American

426
Mutter Krausen 1930
Production: Prometheus
Direction: Piel Jutzi
German

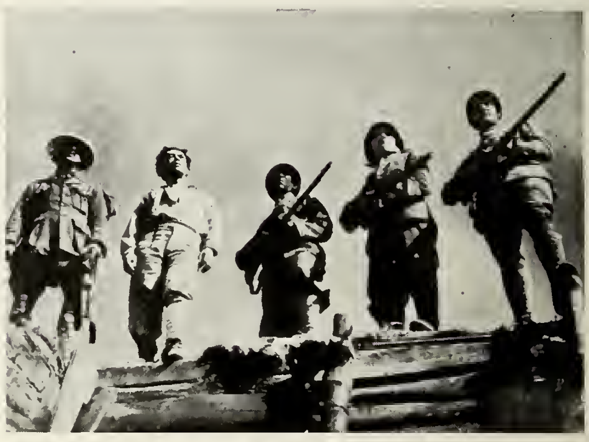


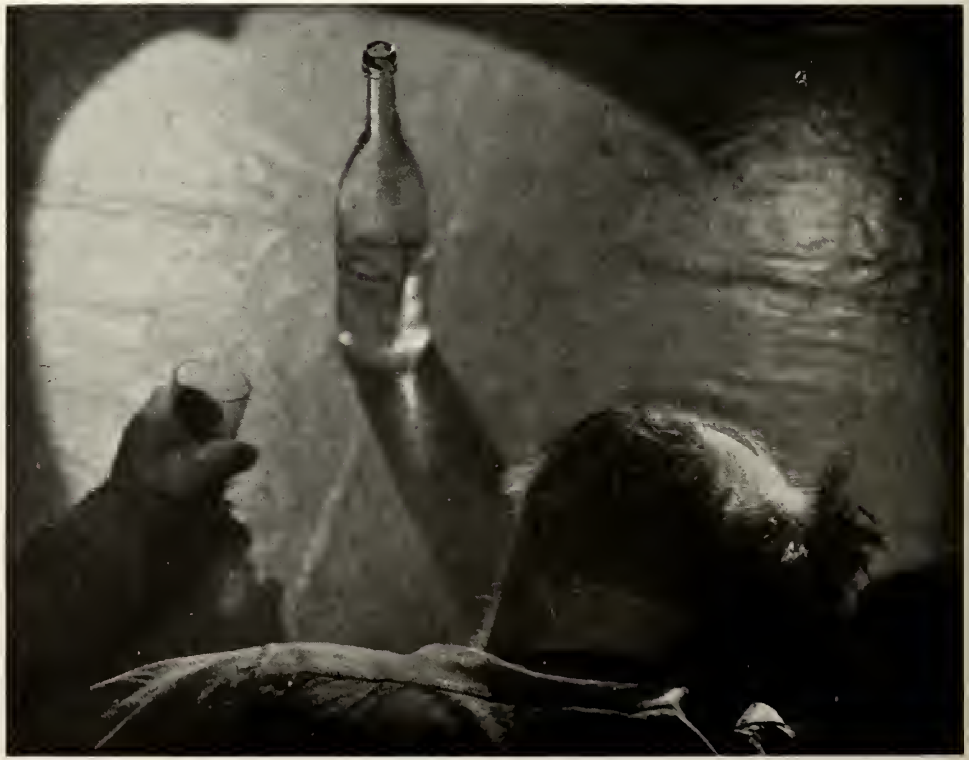
429
I Am a Fugitive from a Chain Gang 1932
Production: Warner Bros
Direction: Mervyn Le Roy
with Paul Muni
American



430
La Maternelle 1933
Production: Photosonor
Direction: Benoit-Lévy and Marie Epstein
with Madeleine Renand
French

432
War is Hell 1933
Production: Bunger Film
Direction: Victor Trivas
German

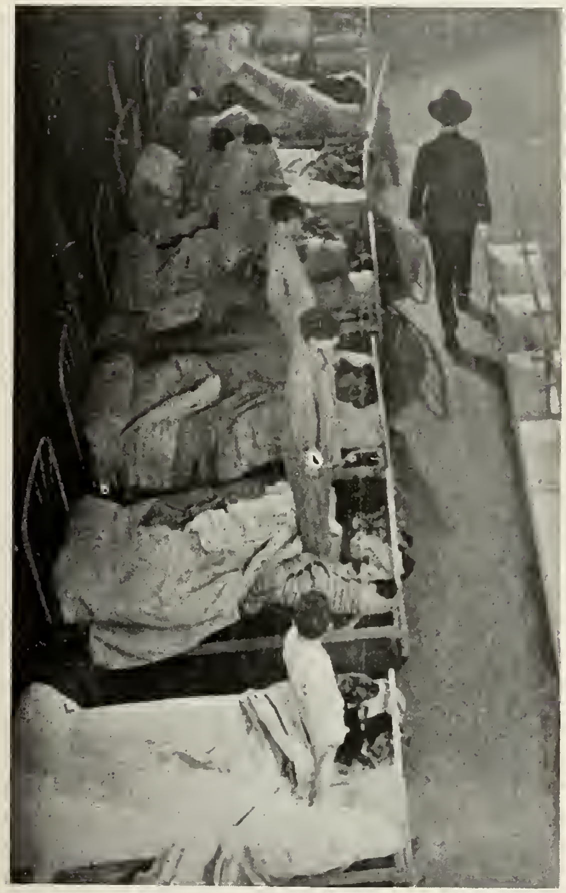




431
Counterplan 1932
Production: Rosfilm
Direction: F. Ermler and Yutkevitch
Soviet

433
Men and Jobs 1932
Production: Soyuzkino
Direction: Macharet
Soviet

435
Ivan 1933
Production: Vufku
Direction: Dovjenko
Soviet



434
Zéro de Conduite 1933
Production: Arquis
Direction: Jean Vigo
French

436
Twenty-six Commissars 1932
Production: Vostok-Kino
Direction: Shangelaya
Soviet

437
Deserter 1933
Production: Mezhrabpomfilm
Direction: V. I. Pudovkin
Soviet

439
The Petrified Forest 1935
Production: Warner Bros
Direction: Archie Mayo
with Leslie Howard, Bette Davis
and Humphrey Bogart
American

440
The Story of Louis Pasteur 1936
Production: Warner Bros
Direction: William Dieterle
with Paul Muni and Josephine Hutchinson
American

438
Peasants 1935
Production: Lenfilm
Direction: F. Ermler
Soviet

441
Bezhin Meadow 1936
Production: Mosfilm
Direction: S. M. Eisenstein
Soviet

442
Fury 1936
Production: Metro-Goldwyn-Mayer (Joseph L. Mankiewicz)
Direction: Fritz Lang
American

445
Aerograd 1936
Production: Soyuzkino
Direction: Dovjenko
Soviet

443
Winterset 1936
Production:
RKO-Radio
Direction:
Alfred Santell
with Margo
American

444
Professor Mamlock 1938
Production: Lenfilm
Direction: Adolf Minkin, Herbert Rappaport
with S. Mezhinski
Soviet

446
La Grande Illusion 1937
Production. Les Réalisations d'Art Cinématographique
Direction: Jean Renoir
with Jean Gabin
French

450
Lone White Sail 1938
Production: Moscow Children's Film Studio
Direction: Vladimir Legoshin
Soviet

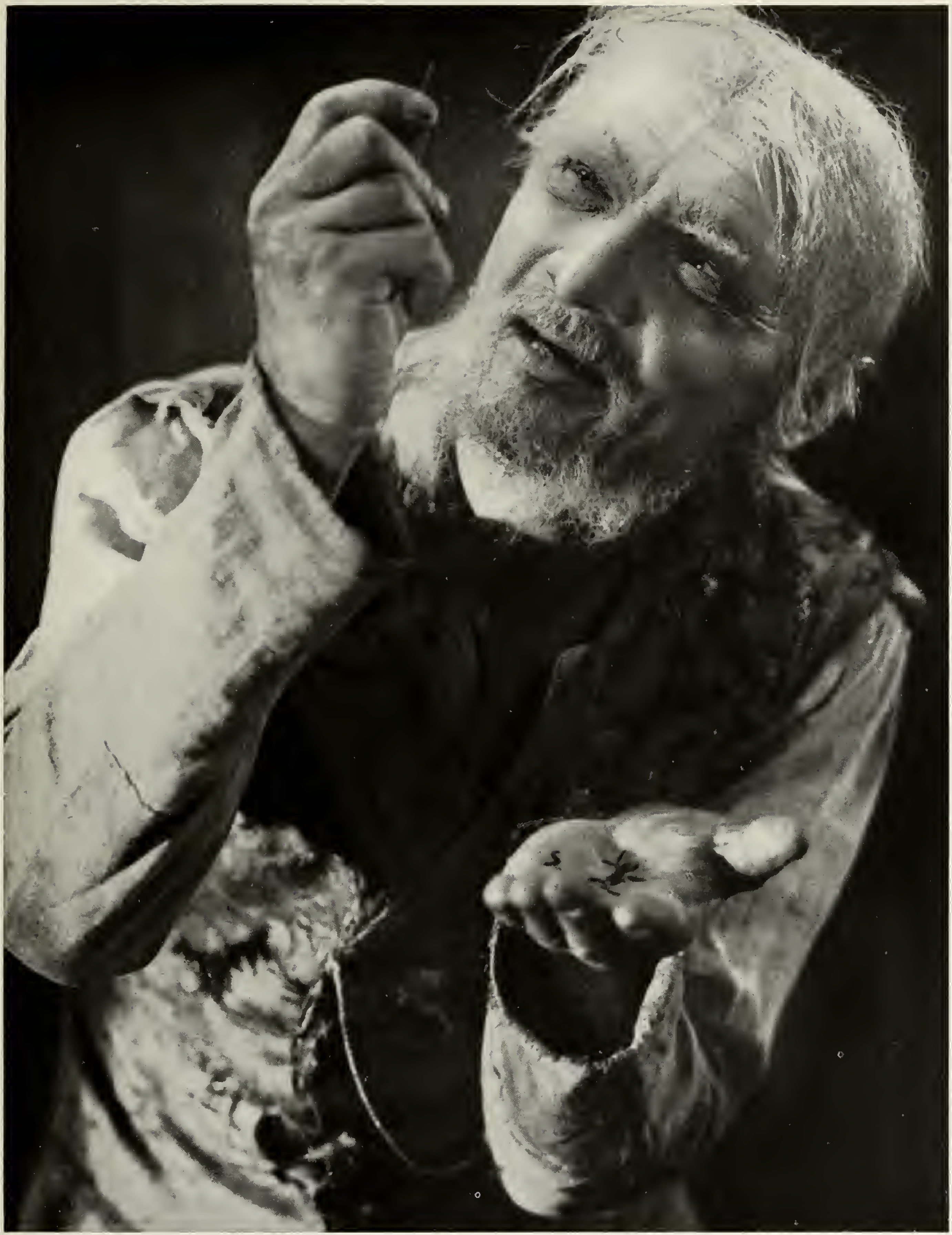
447
The Village Teacher 1939
Production: Lenfilm
Direction: Mark Donskoi
with Vera Maretskaya
Soviet

448
The Citadel 1938
Production:
Metro-Goldwyn-Mayer
Direction: King Vidor
with Robert Donat
American

451
They Won't Forget 1937
Production: Warner Bros
Direction: Mervyn LeRoy
American

452
The Stars Look Down 1939
Production: Grafton Films
Direction: Carol Reed
British

449
Dead End 1937
Production: United Artists (Sam Goldwyn)
Direction: William Wyler
with Joel McCrea and Humphrey Bogart
American



453
Childhood of Maxim Gorki 1938
Production: Soyuzdetfilm, Moscow
Direction: Mark Donskoi
with M. G. Troyanovsky
Soviet

454
Wilson 1944
Production: Twentieth Century Fox
Direction: Henry King
with Alexander Knox and Geraldine Fitzgerald
American

455
Le Corbeau 1943
Production: L'Atelier Français
Direction: Henri-Georges Clouzot
French

456
Dr. Ehrlich's Magic Bullet 1940
Production: Warner Bros
Direction: William Dieterle
with Paul Muni
American

457
The Grapes of Wrath 1940
Production:
Twentieth Century Fox
Direction: John Ford
American

458
Thunder Rock 1942
Production: Charter
Direction: John and Roy Boulting
with James Mason and Michael Redgrave
British

461
Citizen Kane 1941
Production: RKO-Radio
Direction: Orson Welles
with Orson Welles and Dorothy Comingore
American

459
The Murderers are Amongst Us 1946
Production: Defa (Soviet Zone)
Direction: Wolfgang Staudte
German

460
The Southerner 1945
Production: Loew-Hakim
Direction: Jean Renoir
with Zachary Scott
American

462
Shoe Shine 1945
Production: U.N.I.
Direction: Vittorio de Sica
with Rinaldo Smordoni
Italian

463
Crossfire 1947
Production: RKO-Radio (Adrian Scott)
Direction: Edward Dmytryk
American

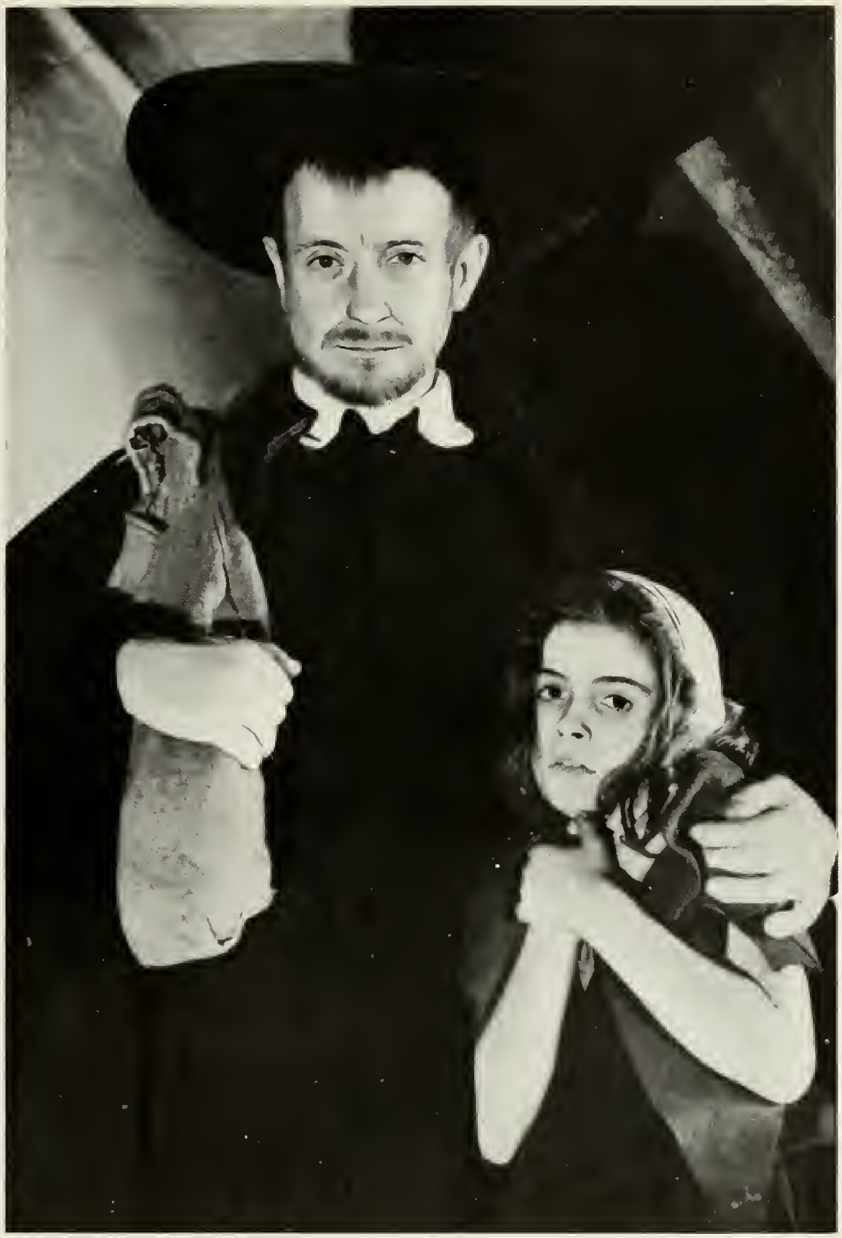
466
So Well Remembered 1947
Production: RKO-British (Adrian Scott)
Direction: Edward Dmytryk
with John Mills
Anglo-American

464
Boomerang 1947
Production: Twentieth Century Fox (Louis de Rochemont)
Direction: Elia Kazan
American

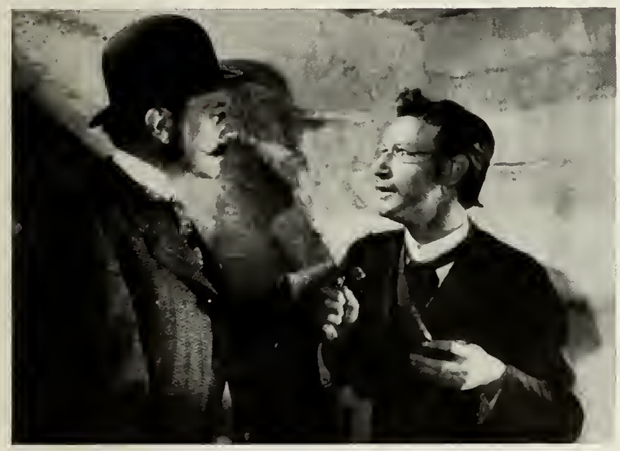
467
Marriage in the Shadow 1947
Production: Defa (Soviet Zone)
Direction: Kurt Maetzig
German

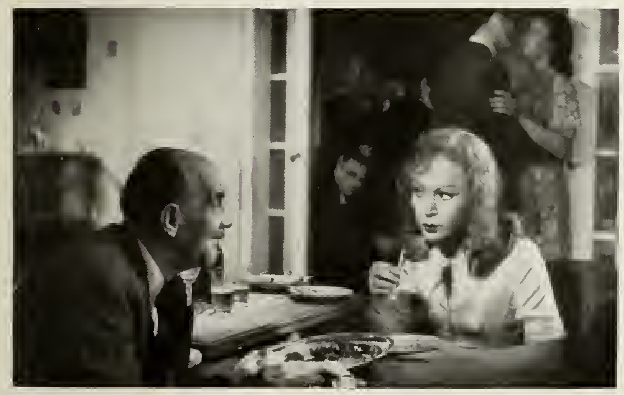
465
The Vow 1946
Direction: P. Bogolubov
Soviet

470
Monsieur Vincent 1948
Production: E.D.I.C. and Union
Générale Cinématographique (Léon Carre)
Direction: Maurice Cloche
French



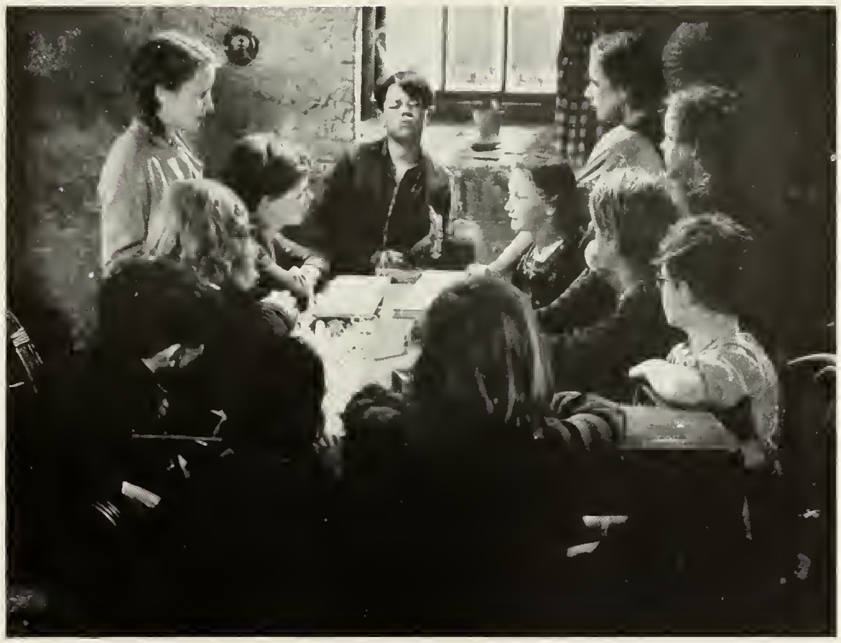
468
Der Prozess (The Trial) 1947
Production: Osterreichische Wochenschau
Direction: G. W. Pabst
with Ewald Balser and Ernst Deutsch
Austrian



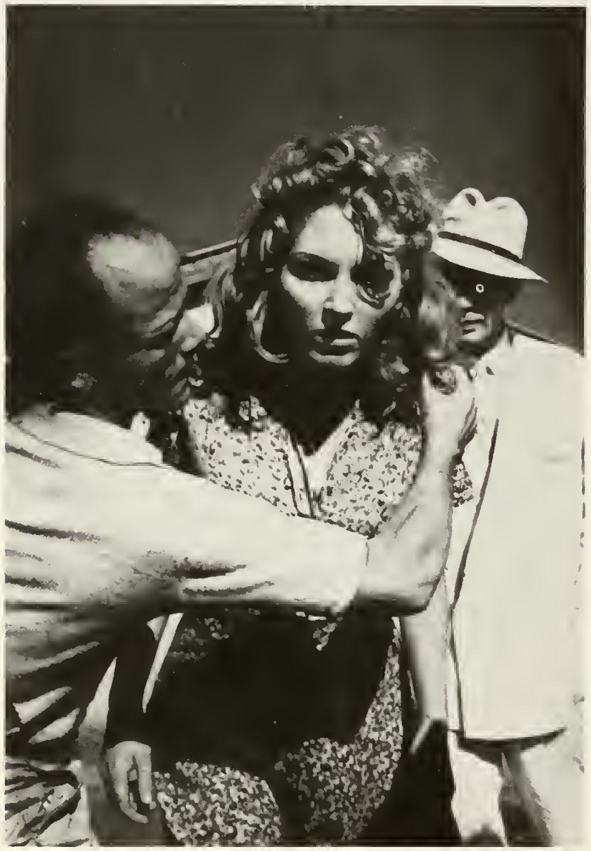


469
Street Encounter 1947
Production: Defa (Soviet Zone)
Direction: Peter Pewas
with Gisela Trowe
and Ernst Rotmund
German

471
Those Blasted Kids 1947
Production: Nordisk
Direction: Astrid
and Bjärne Henning-Jensen
Danish



473
Senza Pieta 1948
Production: Lux
Direction: Alberto Lattuada
with Carla del Poggio
Italian



472
The Treasure of Sierra Madre 1948
Production: Warner Bros
Direction: John Huston
with Humphrey Bogart
American

474
Ladri di Biciclette 1948
Production: P.D.S.
Direction: Vittorio de Sica
with Lamberto Maggiorani
Italian

475
The Birth of a Nation 1914
Production: Epoch Film
Direction: D. W. Griffith
with the Gish Sisters
American

Epic

The number of films which attempt the epic form is unfortunately very small. The epic scale implies a national or international theme conceived in the grand and spacious manner. D. W. Griffith, for all his limitations as a social philosopher, was a poet whose conceptions moved on the scale necessary to produce the first film epic. Both *Birth of a Nation* (1914) and *Intolerance* (1916), huge, cumbersome and wonderful, though made with a curious, almost homespun simplicity of outlook created by sentimental nineteenth-century poetry and an old-fashioned Southern upbringing, stand today ahead of any but a dozen other films made in the cinema's first half-century. They achieve greatness because of their sheer spaciousness of conception, their deep humanity, their recurrent technical mastery interspaced with much that is dull, posed and static, especially in *Birth of a Nation*. D. W. Griffith possessed an indefatigable genius which he revealed at its peak during the middle decade of his career as a film-maker. His influence was marked upon Eisenstein, whose greatest films were also epic in conception, such as *The Battleship Potemkin* (1925) and *October* (1927–8).

Cinema publicity uses the word 'epic' to imply a film using a large number of extras in open territory. It is the theme which has always made the epic in the stricter literary use of the term. Some films qualify for the title because of the quality of the selfless human effort or social philosophy which they portray, for example *Kameradschaft* (1931). Some war films also belong to this class, for example *Paisa* (1946). Again, no boundary can be marked out, and a few titles from other sections might well have been included in this.

476
Intolerance 1916
Production: Wark Films
Direction: D. W. Griffith
American

477
Battleship Potemkin 1925
Production: Goskino
Direction: S. M. Eisenstein
Soviet

478
The End of St. Petersburg 1927
Production: Mezhrabpomfilm
Direction: V. I. Pudovkin
Soviet

479
Storm Over Asia 1928
Production: Mezhrabpomfilm
Direction: V. I. Pudovkin
Soviet

ПЕТЕРБУРГСКІЙ
ФРАКЦІЯ

480
October 1927
Production: Sovkino
Direction: S. M. Eisenstein
Soviet

482
Cimarron 1930
Production: RKO-Radio
Direction: Wesley Ruggles
American

481
Paisan 1946
Production: Organizzazione Films Internationali
Direction: Roberto Rossellini
with Dots Johnson and Alfonsino
Italian

483
Kameradschaft 1931
Production: Nerofilm
Direction: G. W. Pabst
German

2 · FILMS OF FACT

THE invention of the cinema means that a new recording device is available for the historian. The simple news items of fifty years ago give a fascinating if superficial view of European and American society. The newsreel anthologies now being made, such as Nicole Vedrès's witty *Paris 1900*, show what can be done to reconstruct a past period through the short films which have survived the half century. Now that the cinema is used to record many visible aspects of our time and the preservation of films is being carefully undertaken in a number of countries, the future historian will possess an immense advantage over his predecessors: he will be able to see past communities come to life in their own terms on the movie screen. He will be able to watch the protagonists of history speak along with the ordinary citizen and the fictional character. We are only just beginning to realize the importance of the sound film for this purpose: the here-today-and-forgotten-tomorrow atmosphere which surrounds most fiction film-making certainly should not apply to films of fact.

The film of fact is an all-embracing term for the newsreel and record film, the instructional film and documentary proper. A film may record the actual assassination of a monarch or the dissection of a particle of living matter filmed by photomicrography. A film may set out to teach a principle in engineering or it may seek to show the world as a whole that the nations must co-operate or starve. All these films are films of fact either because they witness a happening or because they consciously try to prove what seems a logical social argument to the film-maker and his sponsors. The borderline between instruction, education and propaganda is always a debatable one. A film of advocacy which seems to its makers to be a film of fact may, of course, turn out to be unconsciously a work of fiction, but because it deals with what appear to be facts it will be classed as an instructional, propaganda or documentary film. Such films are like text-books, posters or journalism; they may be biased, but by intention their makers think of them as dealing with facts. Hitler's *Triumph of the Will* is therefore a factual film by intention. It is fact as seen from a particular if prejudiced point of view.

The factual film is often sponsored; that is, governments or private interests meet its cost in order to promote a film that they hope will benefit their cause, which may be anything from basic education to advertising. In Britain documentary and instructional films have been promoted with a view to earning their living at the box-office (for example the *Secrets of Nature* series), but few, if any, have been financially successful. Hundreds of films have also been made at the expense of the Government (those, for example, produced by the Ministry of Information's Film Division during the Second World War). Documentaries financed by film companies have to earn their production costs through rental to cinemas or educational authorities, whereas Government-sponsored films are usually distributed or exhibited free of charge as part of the public information service. The production costs of documentaries are fractional compared with those of fiction films, unless, as in the case of exceptional films like *Western Approaches*, they are deliberately made on the same scale as main-feature productions intended for exhibition in the cinemas. Most Government-sponsored documentaries are today intended for showing semi-privately to the innumerable voluntary organizations which abound in a country like Britain or in educational establishments. This form of distribution is called non-theatrical, as opposed to theatrical exhibition in the cinemas. Many films are also made for specialized professional audiences only, such as film-records of surgical operations; films are used for even more specialized purposes such as the diagnosis of disease or for advanced scientific experiment, for example at the Institut Pasteur in France.

Many countries have an established system of State sponsorship for factual films, for example, Britain, Canada, Denmark, Czechoslovakia, Australia and the U.S.S.R. In other countries, such as America, France, Italy and Sweden, where factual film production is frequent, Government sponsorship is rare or spasmodic and the film-makers have to rely on private or commercial sources of finance. In this case the subsequent distribution of these films is difficult to achieve on a satisfactory basis. In spite of the inhibiting and frustrating effect on some film-makers of working for Government departments, this form of sponsorship is effective since it guarantees an agreed rate of costs for production and normally ensures the distribution of the finished film to those audiences to which it will be most useful.

It was probably the travel film which first excited audiences with a vision of an outside world in action which previously had only been revealed by engravings and photographs or through the writings of travellers and explorers. The earliest catalogues issued by British film producers include film-records from many parts of the earth, as well as descriptive films, like Williamson's *Country Life* series of 1899, which showed the public something of occupations little known to the average citizen. For fifty years the film has been widening the outlook of mankind, bringing the ends of the earth gradually together. As early as 1910–13, Herbert Ponting accompanied Scott's expedition to the Antarctic with a film camera. Today, to take another example, the African peoples are being instructed in matters of health and agriculture by means of films which they themselves assist to make.

Many countries unable to finance feature-length fiction films find their way into production through making short factual films. Similarly the amateur can contribute, working possibly on sub-standard film. Research scientists, under-water swimmers, soldiers crouching in the midst of violent warfare, have all made use of the movie-camera. Motion pictures have been made by means of cameras placed in pilotless aircraft flying high over the Bikini atom bomb explosions; record films have resulted from cameras attached to rockets racing at fantastic speeds into the stratosphere. Exposed at over two hundred frames a second the camera has recorded the wing movement of the humming-bird in gentle slow-motion, whilst in the late Percy Smith's nature films the growth of plants spread over days has been reduced to motions lasting a few seconds. The motion picture is now a tool of science and also of history, a faithful verbatim recorder of momentous speeches and the proceedings of national and international congresses. It has become as important to mankind as the printing press and the radio transmitter.

NEWSREEL FILMS

Typical shots from *Gaumont-British News*, *British Paramount News*, *Pathé News*, *British Movietone News*

484
Arrest of a Suffragette c. 1913

485
Lenin c. 1920

Newsreel, Record and Magazine Films

The newsreel has changed little in presentation since the days when it was an item in the programmes of London music-halls. Now, with a new issue provided twice a week in this country by five different newsreels, to say nothing of the additional service provided by the BBC Television Newsreel, it is still potentially one of the most interesting branches of film-making. But it is hampered by the speed with which it must be produced, and more particularly by production policies which only too often try to turn it into casual entertainment on the one hand or cheap party politics on the other. The newsreel has seldom been what it should be, the honest mirror of contemporary events. Television is an immediate threat to its existence unless it adopts a more editorialized form.

Motion pictures are also used for archive purposes, and the official film vaults in many countries are stocked with invaluable records, mainly of a scientific nature. The record film is also useful for the ciné-magazines, such as *The March of Time*, *The World in Action* and *This Modern Age*, where newsreel shots are edited carefully with specially filmed material. The value of the newsreel compilation film is gradually becoming recognized, in which periods of past history are either surveyed by straight selection and editing, as in Paramount's *The World in Flames* (1940) and Pathé's *The Peaceful Years* (1948) which survey the period between the two world wars, or compiled in a more individual and impressionistic manner, as in Nicole Vedrès's *Paris 1900*. There is much experimental work to be done in the development of these historical compilation films now that the archives are beginning to show the result of many years' careful preservation.

486
Ernest Bevin in Downing Street
General Strike, 1926

487
Miners March to London
c. 1928

488
Assassination of King Alexander
Marseilles 1934

493
Mount Cassino 1944

489
The Duke and Duchess of Windsor
after Abdication 1936

494
Signing of Cessation of Hostilities at Luneburg, May 1945

490
The Hindenburg in Flames
New York 1936

495
Atom Bomb Test at Bikini 1947

491
Evacuation of London Children 1939

496
Japanese Earthquake 1948

492
London Blitz 1941

497
Gandhi's Funeral 1948

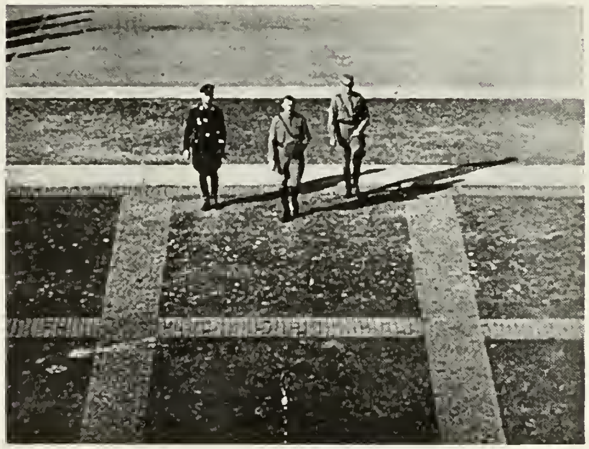
RECORD FILMS

501
Ombres sur l'Europe 1934
Production: Pathé
Direction: Robert Alexandre
French

498
Zeebrugge 1921
Production: British Instructional
Direction: H. Bruce Woolfe and A. V. Bramble
British

499
Verdun 1927
Production: Gaumont
Direction: Léon Poirier
French

502
Triumph of the Will 1935–6
Production: N.S.D.A.P.
Direction: Leni Riefenstahl
German



500
Battle of Falkland and Coronel Islands 1928
Production: British Instructional
Direction: Walter Summers
British

MAGAZINE FILMS

503
Is Everybody Happy? 1946
March of Time
American

504
T-Men in Action 1947
March of Time
American

505
Crisis in Italy 1948
March of Time
American

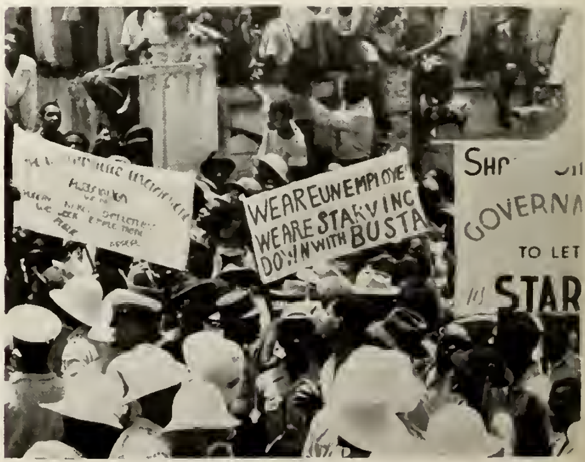
506
T.V.A. 1935
March of Time
American

507
Canada World Trader 1946
(from Canada Carries On)
Production: National Film Board
of Canada
Canadian

508
Coal Crisis 1947
This Modern Age
British

509
Antarctic Whale Hunt 1947
This Modern Age
British

510
Jamaica Problem 1948
This Modern Age
British


WE ARE UNEMPLOYED
WE ARE STARVING
DOWN WITH BUSTA
GOVERN
TO LET
STAR

511
With Scott in the Antarctic 1910–13
Direction: H. G. Ponting
British

Travel Films

Travel films began, as we have said earlier, in the first years of cinematography and have nearly always been commercially successful, whether genuine or half-faked. The pictures of decorously naked natives (too 'educational' to be cut by the censor) and the close shots of wild animals have a ready appeal for the filmgoer. Some are prepared in series like the Fitzpatrick Traveltalks or the Movietone Magic Carpet films; others are the result of special coverages of organized expeditions. H. G. Ponting's fine photographic record of Scott's Antarctic expedition, 1910–13, was the first outstanding travel film. Later, films like *Chang* (1927) and *La Croisière Noire* (1925) and Smythe's *Kamet Conquered* (1932) showed the scientific and anthropological value of the travel film as well as its potentialities as entertainment.

Most travel films made specifically for commercial purposes give only a casual gloss to their portraits of foreign countries, showing their picturesque architecture and their quaint customs preserved to attract tourists. These films do untold harm in sapping the vital understanding between people of different races and reduce international relations to a quiz-game.

512
Chang 1927
Production: Paramount
Direction: Ernest Schoedsack and Meriam Cooper
American

513
Land of the Cannibals 1927
Production: Super Film
Direction: André-Paul Antoine
French

517
Pamyr 1928
Production: Sovkino
Direction: Yerofeyev
Soviet

514
Cain 1929
Direction: Léon Poirier
French

515
El-Yemen 1929
Production: Mezhrabpomfilm
Direction: Vladimir Schneiderov
Soviet

516
La Croisière Noire 1925
Production: Citroën
Direction: Léon Poirier
French

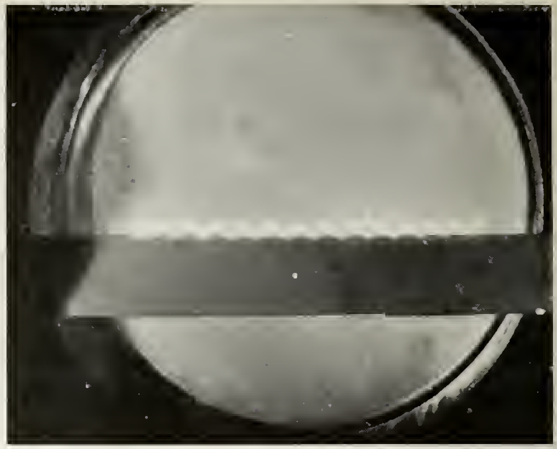
518
Movietone Magic Carpet 1935
Production: Fox
Direction: C. H. Herbert
American

520
Kamet Conquered 1932
Direction: F. S. Smythe
British

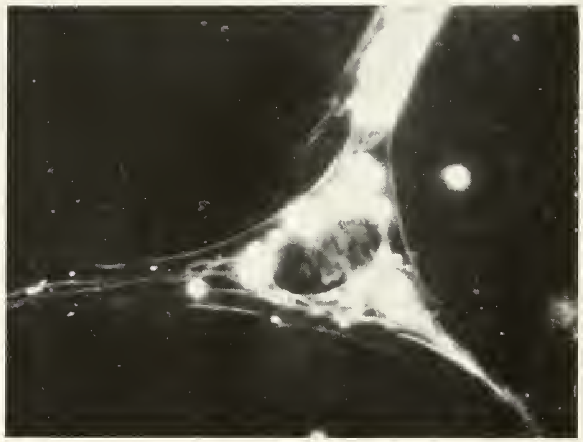
519
Easter Island 1935
Production: E.P.I.
Direction: Fernhout
Belgian

521
Dark Rapture 1938
Direction: Armand Denis
Belgian

522
The Gnat 1926
Production: British Instructional
Direction: Percy Smith
British



526
The Cathode Ray Oscillograph 1934
Production: GB Instructional
Direction: J. B. Holmes
British



523
Cancer 1929
Direction: Dr R. G. Canti
Cell in Tissue Cultures
British

527
Water Folk 1931
Production: British Instructional
Direction: Percy Smith
British

524
Aero Engine 1933–4
Production: E.M.B. Film Unit
Direction: Arthur Elton
British

528
Private Life of the Gannets 1935
Production: London Films
British

525
Hyacs 1935
Direction: Jean Painlevé
French

Instructional Films

In the haphazard terminology of the cinema, the instructional film is often confused with documentary. This is like confusing a school textbook or a technical manual with works of general literature on allied subjects. One is a recognized part of the equipment of teaching; the other is an expression of human experience intended for the intelligent public interested in other men's lives, activities and thoughts and in the affairs of the world.

The instructional film has one main object, the clarification of its subject. If in this process it achieves a certain beauty, then it may also qualify as a work of art. Very few of the thousands of so-called instructional films have achieved this beautiful precision, because few film-makers have regarded this branch of production as more than a side-show to the making of the far more attractive documentary films, into which emotion and the more obvious qualities of art can be more readily introduced and through which personal reputation can be more easily made.

The economics of the production of instructional films are complicated. Made commercially, they must earn their costs and the necessary profits in the educational field where, at any rate as far as Britain is concerned, there is still opposition to their use by the older generation of teachers. Many teachers look on films simply as a 'soft option' or, what is worse, an intrusion into their traditional methods of teaching; more sensible teachers are quite rightly put off by the poor quality of the majority of so-called instructional films on the market. Countries with nationalized industries can, of course, promote educational films as part of their general production policy. Alternatively, as in the case of Britain, their production can be promoted out of public funds through the appropriate bodies. In America private enterprise has held sway: for example, the Encyclopædia Britannica Company has become a major producer of instructional films.

The most intensive campaign in the use of instructional films occurred during the last war in the Services, armed and civilian. Virtually all the countries involved made use of them, and in the hard battle to teach technical warfare against time to untrained men, film technicians and instructors alike learned the crucial lesson that experiment and research are needed to study what kinds of subjects can most effectively be taught by means of motion pictures (with or without commentary, with or without additional 'aids' like film-strips, pamphlets and gramophone recordings), and also what techniques of treatment and presentation are more fitted to present these appropriate subjects to the very varying groups of children and adults which have to be taught.

There is no film workshop or laboratory where experiments can be carried out. So far all these problems have had to be worked out in the course of undertaking sponsored or commercial production. But there is a gradual increase in the number of film-makers prepared to specialize in this highly important branch of production and work closely with the users, that is the teachers and the taught, to discover the best methods of presentation. Only the close and sympathetic collaboration of the two professions, the film-makers and the teachers, will solve the problems of this most important stage in twentieth-century educational technique.

529
On the Hills and in the Valleys 1934
Production: Ceskoslovensky Filmovy Tydenik
Direction: Carel Plicka
Czechoslovak

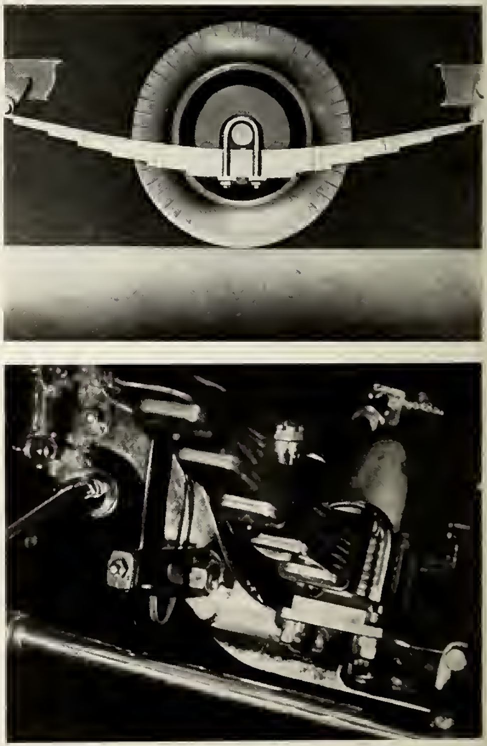
530
L'Hippocampe 1934
Direction: Jean Painlevé
French

531
How Do Animals Walk 1948
Production: Basic Films
Camera: N. H. Currer-Briggs
British

532
The Beginning of History 1946
Production: Crown Film Unit
for COI (Basil Wright)
Direction: Graham Wallace
British

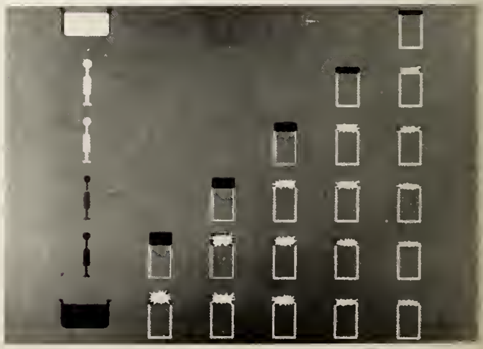
533
Your Children's Eyes 1945
Production: Realist Film Unit for MOI
Direction: Alex Strasser
British

534
A Village
in Tanganyika 1948
Production:
Colonial Film Unit
British

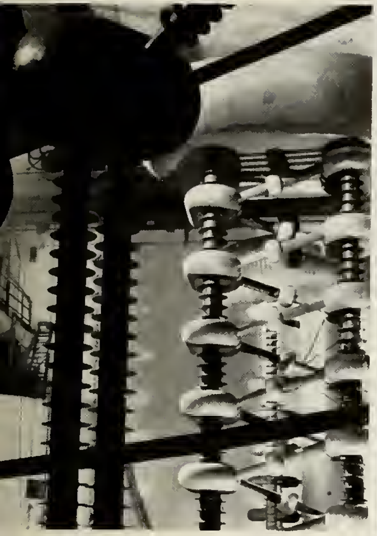


536
Springs 1938
Production: Shell Film Unit
Direction: Grahame Tharp
British

535
Kilimanjaro,
Coffee Plantation 1948
Production:
Colonial Film Unit
British



537
Octane Number 1948
Production: Shell Film Unit
(Francis Rodker)
British



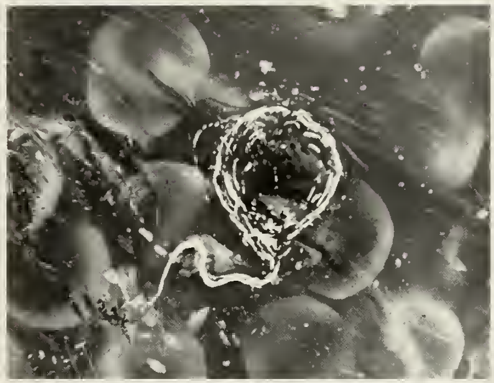
538
Atomic Physics 1946
Production: GB Instructional
Direction: Derek Mayne
British

539
The Story of Printing 1948
Production: Films of Fact for COI (Paul Rotha)
Direction: Peter Bradford
British

543
Polio—Diagnosis and Management 1948
Production: Crown Film Unit for COI
Direction: Geoffrey Innes
British

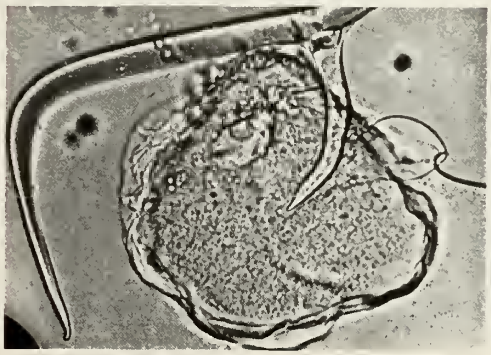
540
Gift of Green 1946
Production: Sugar Research Foundation
Direction: David Flaherty
American

544
La Famille Martin 1948
Production: Basic Films
Direction: Kay Mander
British



541
Malaria 1939
Production: Shell Film Unit
Direction: Grahame Tharp
British

545
Dangerous Journey 1948
Production: Verity Films for Army Kinema Corporation
Direction: Michael McCarthy
British



542
Substitution de Noyaux d'Amibes 1940–6
Production: Institut Pasteur
Direction: Dr Comandon and M. de Fonbrune
French

546
Rubens 1948
Production: Paul Haesaerts and Henri Storck
Direction: Henri Storck
Belgian

547
Nanook of the North 1920
Production: Revillon Frères
Direction: Robert J. Flaherty
American

548
Moana 1926
Production:
Famous-Players-Lasky
Direction: Robert J. Flaherty
American

549
Berlin 1926
Production: Fox—Europa
Direction: Walther Ruttman
German

Documentary Films

Documentary is the most highly creative branch of the factual film. It has repeatedly been a pioneer in the widening of film technique, assisted by its comparatively low production costs and its freedom, sometimes an ironic freedom, from the martyrdom of having to serve the box-office at the cost of its integrity. Paid for either by public money or by an industrial sponsor, its problem has more often been to discover how to reconcile the outlook of the film-maker with that of his employer.

We have already seen how sponsorship or its absence affects the kind of documentary produced in different countries; the individual work, for example, of a Sucksdorff in Sweden in contrast with the collective work produced by the Crown Film Unit in Britain. A similar contrast exists in the methods of distribution and exhibition. In some countries the documentary film has to find its way into the commercial programmes or to earn a precarious return in specialized distribution at home and abroad; whilst in others the sponsor himself becomes the exhibitor, as in the case of the Central Office of Information in Britain. Only where there is public sponsorship and distribution can it be said at the moment that there is a proper career for the documentary film-maker.

A wide variety of achievement has emerged in documentary during the past twenty-five years. The humane and poetic films of Flaherty, the 'symphonic' patterns of Ruttmann, the impressionism of Cavalcanti, the planned realism of Dziga-Vertov or Turin all helped to found this new kind of film-making. Organized documentary production existed in a number of countries before John Grierson, backed by Sir Stephen Tallents at the Empire Marketing Board, introduced to Britain the idea of a public-relations film service, and trained the team of young directors who are now the senior producers of British documentary, controlling many of the units making some two hundred documentary and instructional films each year, many of them for official purposes. Outside this broad scheme, some documentary work has been and is being done with the commercial backing of the film industry, but only with difficulty. The Commonwealth, notably in the work of the Canadian National Film Board, has developed or is in process of developing parallel schemes of official sponsorship and exhibition. From this movement should eventually emerge new and outstanding directors in the art of documentary film.

Meanwhile, there are a few new names to add to the established reputations of such individual documentary film-makers as Painlevé (France), Lorentz (America), Storck (Belgium) and Ivens (Holland): they include Georges Rouquier, Arne Sucksdorff, Herbert Kline and Luciano Emmer.

550
The General Line 1926–9
Production: Sovkino
Direction: S. M. Eisenstein
Soviet

551
Rien que les Heures 1926
Production: Néofilm
Direction: Alberto Cavalcanti
French

552
Finis Terrae 1928
Production: Société Générale
Direction: Jean Epstein
French

553
Rain 1929
Direction: Joris Ivens
Dutch

554 (five stills)
Turksib 1928
Production: Vostok-kino
Direction: Victor Turin
Soviet

555
Industrial Britain 1933
Production: E.M.B. Film Unit
Direction: Robert J. Flaherty
British

556
Drifters 1929
Production: Empire Marketing Board
Direction: John Grierson
British

557
New Earth 1931
Production: Capi
Direction:
Joris Ivens
Dutch

558
Enthusiasm 1931
Production: Vufku
Direction:
Dziga-Vertov
Soviet

559
The Man with the Camera 1928
Production: Vufku
Direction:
Dziga-Vertov
Soviet

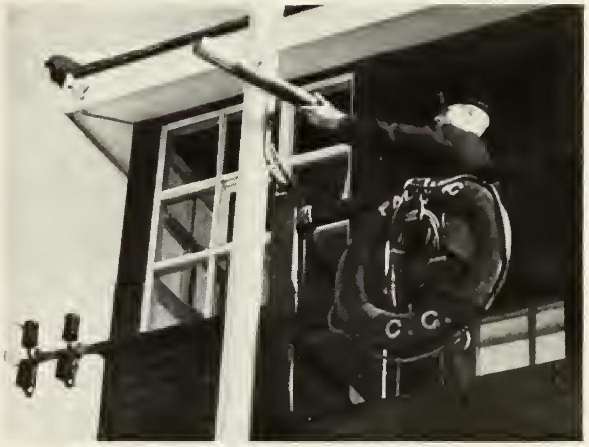
560
Three Songs of Lenin 1934
Production: Mezhrabpomfilm
Direction: Dziga-Vertov
Soviet

562
Man of Aran 1934
Production: Gaumont British
Direction: Robert J. Flaherty
British

561
Que Viva Mexico 1934
Direction: S. M. Eisenstein
Mexican

563
Contact 1932
Production: British Instructional
Direction: Paul Rotha
British

564
Weather Forecast 1934
Production: GPO Film Unit
Direction: Evelyn Spice
British



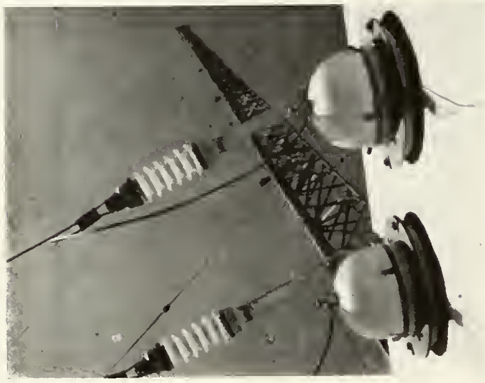
565
Borinage 1933
Production: E.P.I.
Direction: Ivens
and Storck
Belgian

566
Shipyard 1934
Production:
GB Instructional
Direction: Paul Rotha
British

567
The Song of Ceylon 1934–5
Production: Ceylon Tea Propaganda Board (John Grierson)
Direction: Basil Wright
British

570
The Mine 1935
Production: GB Instructional
Direction: J. B. Holmes
British

568
Face of Britain 1935
Production:
GB Instructional
Direction: Paul Rotha
British



571
The Plow that Broke the Plains 1936
Production:
US Government
Direction: Pare Lorentz
American

569
B.B.C. The Voice of Britain 1934–5
Production: GPO Film Unit for British Broadcasting Corporation
(John Grierson and Cavalcanti)
Direction: Stuart Legg
British

572
Night Mail 1936
Production: GPO Film Unit (John Grierson)
Direction: Basil Wright and Harry Watt
British

573
Housing Problems 1935
Production: British Commercial Gas Association
Direction: Edgar Anstey and Arthur Elton
British

574
Children at School 1938
Production: Realist Film Unit for
British Commercial Gas Association
(John Grierson)
Direction: Basil Wright

575
The River 1937
Production: US Government
Direction: Pare Lorentz
American

579
North Sea 1938
Production: GPO Film Unit (Cavalcanti)
Direction: Harry Watt
British

580
Olympiad 1936–8
Production: Tobis-Olympia
Direction: Leni Riefenstahl
German

576
The Wave 1935
Production: Secretariat of Education
Mexican Government
Direction: Paul Strand
Mexican-American

581
The City 1939
Production: American Documentary Films
Direction: Ralph Steiner and Willard Van Dyke
American

577
We Live in Two Worlds 1937
Production: GPO Film Unit
Direction: A. Cavalcanti
British

578
To-day We Live 1937
Production: Strand Films (Paul Rotha)
Direction: Ralph Bond and R. I. Grierson
British

582
The Land 1941
Production: US Department of Agriculture
Direction: Robert J. Flaherty
American

583
Forgotten Village 1941
Production: Pan American Films
Direction: Herbert Kline
American

584
World of Plenty 1943
Production: Paul Rotha Productions for MOI
Direction: Paul Rotha
British

585
Crofters 1944
Production: Greenpark Productions for MOI
Direction: Ralph Keene
British

TENANTS UNITE
FOR
LOWER RENTS
BETTER HOUS

586
Land of Promise 1945
Production: Films of Fact
Direction: Paul Rotha
British

587
Our Country 1945
Production: Strand Films (Arthur Elton and Donald Taylor) for MOI
Direction: John Eldridge
British

588
Farrebique 1945–6
Production: L'Ecran Français and Film Etienne Lallier
Direction: Georges Rouquier
French

589
Canada World Trader 1946
Production: National Film Board of Canada
Direction: Sydney Newman
Canadian

590
The World is Rich 1947
Production: Films of Fact for COI
Direction: Paul Rotha
British

591
Cyprus is an Island 1946
Production: Greenpark Productions for MOI
Direction: Ralph Keene
British

592
A City Sings 1946
Production: National Film Board of Canada
Direction: Gudrun Parker
Canadian

593
Child 1947
Direction: Paul Zils
Indian

594
Three Dawns to Sydney
1948
Production: Greenpark
Productions for
B.A.O.C.
Direction: John Eldridge
British

595
People in the City 1947
Direction: Arne
Sucksdorff
Swedish

596
A String of Beads 1947
Production: Greenpark
Productions
Direction: Ralph Keene
British

597
Journey into Medicine 1948
Production: US Department of State
Direction: Willard van Dyke
American

598
Louisiana Story 1947–8
Production: Robert
Flaherty Productions
Direction: Robert
J. Flaherty
American

599
Children of the City 1944
Production: Paul Rotha
Productions for MOI
Direction: Budge Cooper
British

600
Children on Trial 1946
Production: Crown Film Unit for COI (Basil Wright)
Direction: Jack Lee
British

601
Nettezza Urbana 1948
Production: Lux Film
Direction:
Michelangelo Antonioni
Italian

Documentary Films of World War II

Most of the films in this section present re-enacted episodes of war events in which the people we see are either representatives of those who actually took part in the events shown or are the survivors of similar events. Soldiers, airmen, naval personnel, merchant seamen, secret agents, members of European resistance movements and of the Services fighting on the home front are the actors in these films. They reconstruct their own experiences and those of their comrades who have died. They are not professional actors and actresses. The distinction here can sometimes be very slight, when many professional artistes in the Services, a number of them distinguished actors, were released to appear in official or semi-official films. Other films are edited from the millions of feet of film shot by Service and newsreel cameramen, and shaped with great skill to express the drama of war.

The importance of these films, many of them of feature-length, lay as much in the skill with which they were scripted, photographed and directed as it did in the importance of their subjects. The most difficult locations were covered, and a naturalism of speech and acting was achieved under conditions which were often most exacting. These films exercised a profound influence wherever they were shown: their great humanism removed any stigma which official propaganda might have seemed to possess from the effect they achieved on their audiences. The best of them will remain a permanent part of film history.

602
Blood Transfusion 1941
Production: Paul Rotha Productions for MOI
Direction: Hans M. Nieter
British

603
Spanish Earth 1937
Production: Contemporary Historians
Direction: Joris Ivens
American

604
Espoir 1939
Production: Corniglion-Molinier
Direction: André Malraux
French

605
The Four Hundred Million 1938–9
Production: History Today Inc.
Direction: Joris Ivens
American

606
Squadron 992 1940
Production: GPO Film Unit for MOI (Cavalcanti)
Direction: Harry Watt
British

607
Close Quarters 1943
Production: Crown Film Unit for MOI (Ian Dalrymple)
Direction: Jack Lee
British

608
Why We Fight Series 1943
Production: US War Department
Supervision: Frank Capra
American

609
Stalingrad 1942
Production:
Central Newsreel Studio, Moscow
Direction: Varlamov
Soviet

610
Merchant Seamen 1941
Production: Crown Film Unit for MOI (Cavalcanti)
Direction: J. B. Holmes
British

611
Desert Victory 1943
Production: Army Film and Photographic Unit & RAF Film Production Unit (David MacDonald)
Editing: Roy Boulting
British

612
Fires Were Started 1943
Production:
Crown Film Unit for MOI (Ian Dalrymple)
Direction:
Humphrey Jennings
British

613
Listen to Britain 1942
Production:
Crown Film Unit for MOI (Ian Dalrymple)
Direction:
Humphrey Jennings
British

614
Target for Tonight 1941
Production: Crown Film Unit for MOI (Ian Dalrymple)
Direction: Harry Watt
British

615
The Last Chance 1945
Production: Praesens
Direction: Leopold Lindtberg
Swiss

616
Western Approaches 1944
Production: Crown Film Unit for MOI (Ian Dalrymple)
Direction: Pat Jackson
British

617
Heavy Water 1947
Production: Le Trident
Direction: Titus Vibe Müller and Jean Dreville
French-Norwegian

618
La Bataille du Rail 1944–5
Production: Coopérative Générale du Cinéma Français
Direction: René Clement
French

619
Coastal Command 1942
Production: Crown Film Unit for MOI (Ian Dalrymple)
Direction: J. B. Holmes
British

620
School for Danger 1947
Production: RAF Film Production Unit
Direction: E. Baird
British

621
The Fighting Lady 1944
Production: US Navy
Editing: Louis de Rochement
American

622
News Review No. 2 1944
Production: OWI Overseas Branch
Editing: Helen van Dongen
American

623
The Last Shot 1945
Production: MOI
Direction: John Ferno
British

624
Journey Together 1945
Production: RAF Film Production Unit
Direction: John Boulting
British

625
The True Glory 1945
Production: MOI and US Office of War Information
Direction: Carol Reed and Garson Kanin
Anglo-American

626
Theirs Is The Glory 1947
Production: Gaumont-British
Direction:
Brian Desmond Hurst
British

627
The Bridge 1947
Production:
Data Film Unit for COI
Direction:
Jack Dean Chambers
British

628
Battle of San Pietro 1946
Production: Signal Corps,
Department of US Army
Direction: John Huston
American

629
Germany Year Zero 1947
Direction: Roberto Rossellini
Italian

630
On the Sungri River 1948
Production: Lo Tsin-Yu
Direction: King Shan
with Wang Jen-lu
Chinese

3 · EXPERIMENTAL AND ANIMATED FILMS

THE terms *avant-garde* and trick are in neither case suitable to describe that indefinable branch of the cinema sometimes loosely called the experimental film. Experiment takes place in every branch of film-making; *Hamlet* has as much right to be called experimental as *Un Chien Andalou*: the only point that can be made is that they are differing kinds of experiments. *A Trip to the Moon*, *Intolerance*, *The Battleship Potemkin*, *Napoleon*, *Housing Problems*, *L'Idée*, Smith's and Comondon's photomicrographic films, the dance sequences of *Cover Girl*, *Desert Victory* or *World of Plenty* are all experimental in different ways. Every film made denies its birthright if it is not, in however small a degree, experimental.

Nevertheless in this section we illustrate examples from the work of those film-makers who have gone out of their way to experiment in developing the latent resources of the cinema. Some, like Méliès and Disney, have produced almost all their films within the framework of commercial entertainment; others at the opposite end of the scale have made their films in great penury like Bartosch. Others, for example Hans Richter, have worked on the fringe of commercial sponsorship, producing short trailers and advertising films; others, like Norman McLaren, have had the advantage of private or public sponsorship. The economics of *avant-garde* production are in themselves a fascinating study.

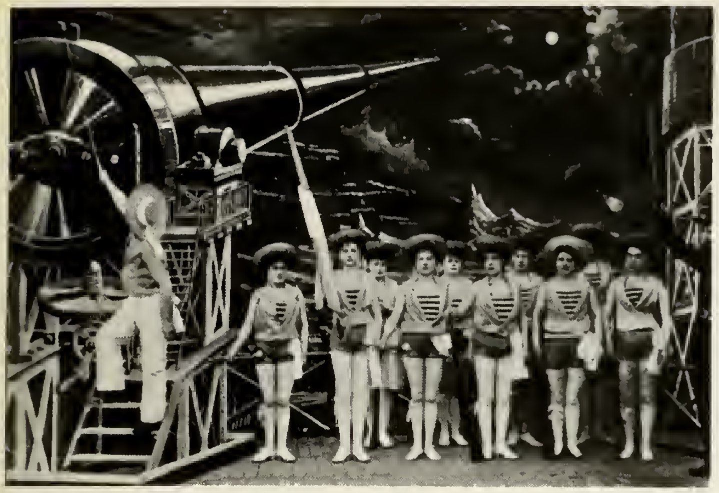
In the history of most of the arts the first half of the twentieth century must stand out as the period offering the greatest chance to the charlatan. With realism out of fashion, the 'spiv' can pose as an artist, exploiting new techniques and making a profitable mockery of the work of the real contemporary artist who is clearing new ground in the fields of expression. Never in the history of art patronage and criticism have the intelligentsia praised so readily work which they probably neither like nor understand: their greatest fear is to seem unfashionable in rejecting work in which it is very difficult to distinguish between the junk product of the poseur and the expression of the genuine artist who may or may not be right in the experimental nature of his artistic research. The field of criticism is wide open to the psychologist, the psycho-analyst, the sociologist, the educationalist and the probation officer, as well as to the prejudiced gossip of fashionable dealers and critical cults anxious to seem in the know. The scribblings of a child or the automatic writings of a paranoic seem to qualify as art merely on the grounds that they are a form of expression.

All this will be seen in the work of the *avant-garde* film-maker over the past quarter-century. Anyone with a movie-camera can photograph a girl upside down and put the shot next to another of an apple and a knife and call the result an example of Freudian art. Anyone is entitled to go wild over this, add a shot of a church steeple taken in soft focus and call the result an example of symbolic homosexuality. Hundreds of films of this kind have been made by the arty amateurs as part of the *avant-garde* movement. Precious films, impertinent films, shocking films, æsthetic films are all available on standard and sub-standard stock. In the end the critic has to commit himself and say whether or not he accepts films like *Ballet Mécanique*, *Entr'acte*, *Un Chien Andalou* or *Dreams that Money Can Buy* as real contributions to art and human understanding using, rightly and inevitably, an oblique or symbolic or associative technique of expression on subjects where direct statement would be clumsy or impossible. The critic has also to decide when a joke's a joke and leave it to the psychological heavies to seek out a symbolism where none was intended. Abstract films as such are abstract: there is no more to say except to comment on their compositions and rhythms if you wish to do so. Genuinely surrealist films invite only tentative interpretation. The film-maker sometimes says he does not know himself what his films signify, and probably could not hope to do so without the intervention of the trained psychiatrist. Bunuel wrote of *Un Chien Andalou* for ART IN CINEMA, speaking of himself and Dali in the third person:

> 'They accepted only those representations as valid which, though they moved them profoundly, had no possible explanation. Naturally, they dispensed with the restraints of customary morality and of reason. The motivation of the images was, or meant to be, purely irrational. They are as mysterious and inexplicable to the two collaborators as to the spectator. Nothing, in the film, symbolizes anything. The only method of investigation of the symbols would be, perhaps, psycho-analysis.'

This kind of film-making invites semi-sincere imitation by psychology-struck artists who are so fascinated by an allusive kind of self-expression that they look for suitable subjects only after they have discovered the technique they want to use. This cannot, of course, be called charlatanism, but it can be called pretentiousness based on inexperience. The expensiveness of the sound film medium fortunately keeps at bay the hordes who try their hand at pseudo-surrealism on canvas and paper. Unfortunately it also deprives us of the genuine artists who lack money or a rich sponsor.

Yet the experimental cinema, notably in France, has produced many works of imagination which have shown some of the possibilities open to a new art which is only just learning its powers. Men like Clair, Renoir, Carné and Cavalcanti began their work in the *avant-garde* movement before turning to the wider fields of the fiction-film. Other film-makers became specialists in the animated film, like Disney, the Czech Trinka group, the British Halas-Batchelor unit and the silhouettists Lotte Reiniger and Berthold Bartosch. Others, like Ptushko and Pal, turned to puppets and model work. Some like McLaren and Len Lye are known for their abstract films, some for experiments in the mobile composition of natural objects in motion, some for allusive and surrealist work. There can be no generalizations about the *avant-garde*, except that out of it can emerge much that is entertaining in its own right along with much which can best be described as workshop experiment, illuminating if dislocated moments of movie like the preliminary sketches of a painter or the fragments of a poet. But the cinema will always need the extravagances as well as the discoveries of an *avant-garde* movement.



631
Trip to the Moon 1902
Direction: Georges Méliès
French

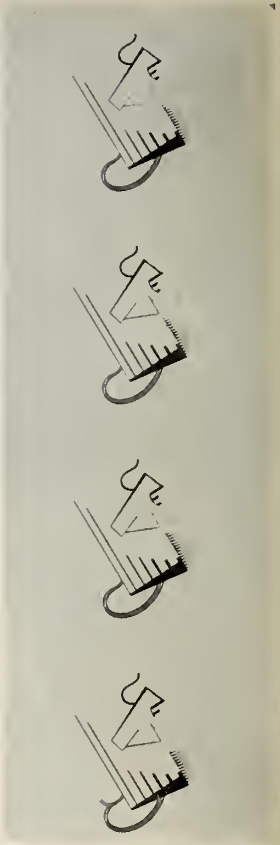
Experimental Films

632
La Marche de l'Homme 1888
Direction: Marey
French

The experimental film is either intended for general audiences or for specialized audiences of the intelligentsia prepared in advance for the use of indirect techniques of expression. General audiences are usually quicker to reject phoney or pretentious work than the intelligentsia: unfortunately, in their desire to understand with the least possible effort what is shown them, they also tend to reject work which is genuine but also unusual.

The history of the *avant-garde* is the history of experimental individualism, produced mostly, though by no means entirely, on a small scale outside the main workshops of the cinema. This section is chiefly concerned with the by-ways of the *avant-garde*, films which have seldom been seen except by the specialized audiences for which they were for the most part produced. It includes the outstanding work of artists such as Louis Delluc, Germaine Dulac, Hans Richter, Luis Bunuel and Berthold Bartosch. Always the centre for controversy, the shortest films of the *avant-garde* have produced the loudest cries from prickly moralists and philistines, and so gained a measure of both welcome and unwelcome publicity. Their value remains ultimately in the sincerity of their makers and the importance of what they have to say. Obscurity or obscenity for their own sake are an affectation. Where, as in the case of Bunuel's films, the artist feels imagery to be the only way he can successfully attack what he feels to be evil in society, then he may well be justified. Otherwise such subjects might never be undertaken by the film and the medium would lose the same measure of freedom of expression accorded to literature, and the glorious persecution which follows the full and responsible exercise of that freedom.

633
The Way 1923
Direction: Francis Bruguière
British

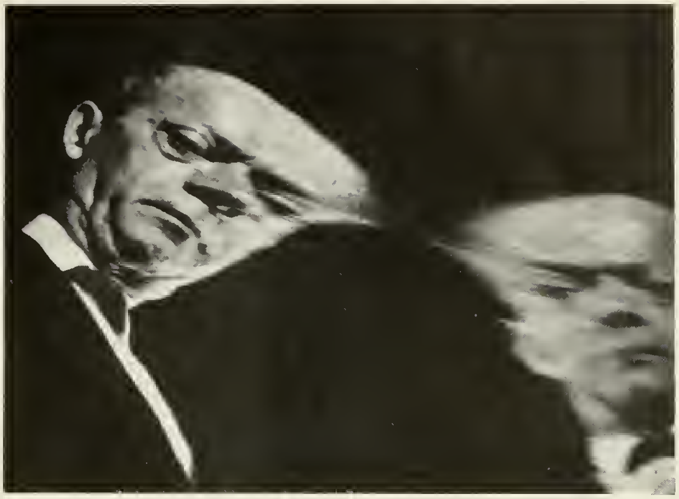


636
Diagonale Symphonie 1917–22
Direction: Viking Eggeling
German

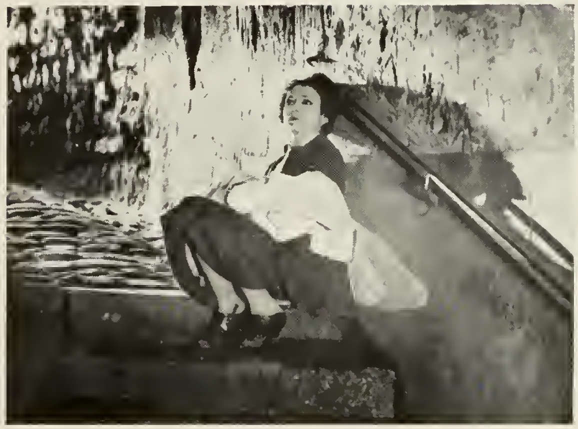
634
Les Aventures de Robert Macaire 1925
Production: Albatros
Direction: Jean Epstein
French

635
The Seashell and the Clergyman 1928
Direction: Germaine Dulac
French

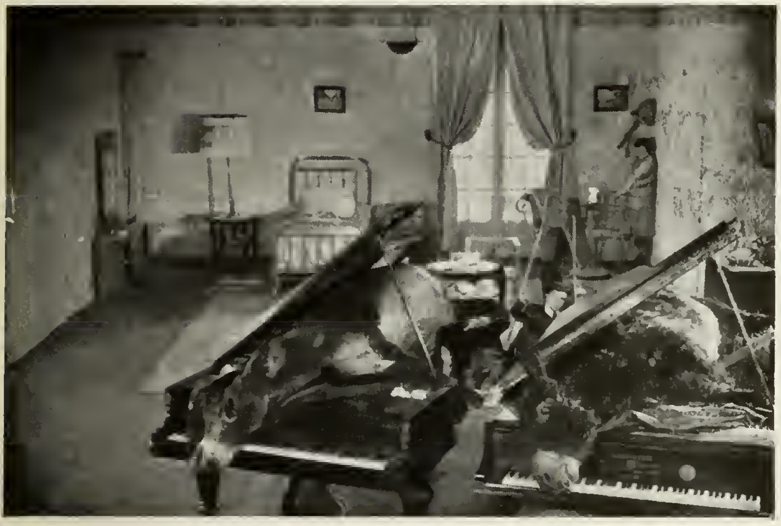
637
Emak Bakia 1926
Direction: Man Ray
French



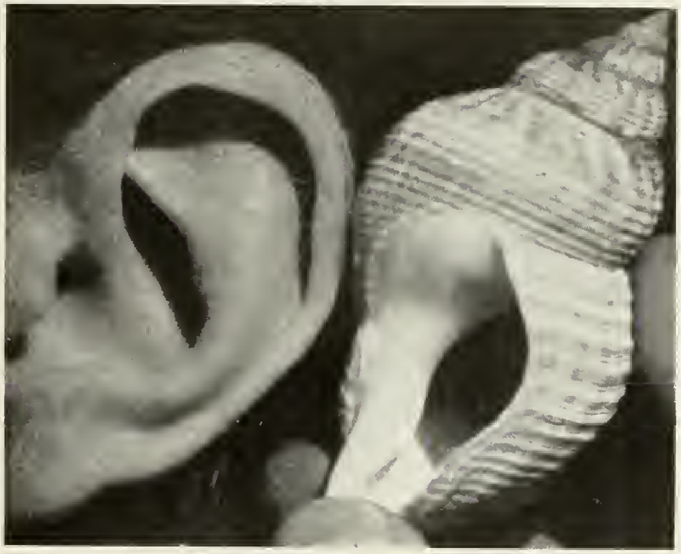
641
Uberfall 1929
Direction: Ernö Metzner
German



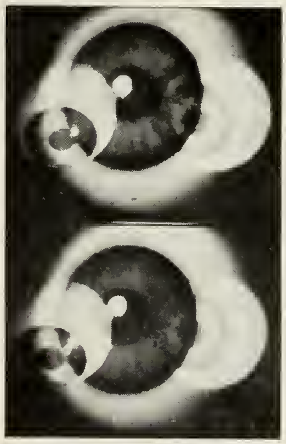
638
Menilmontant 1928
Direction: Dimitri Kirsanov
French



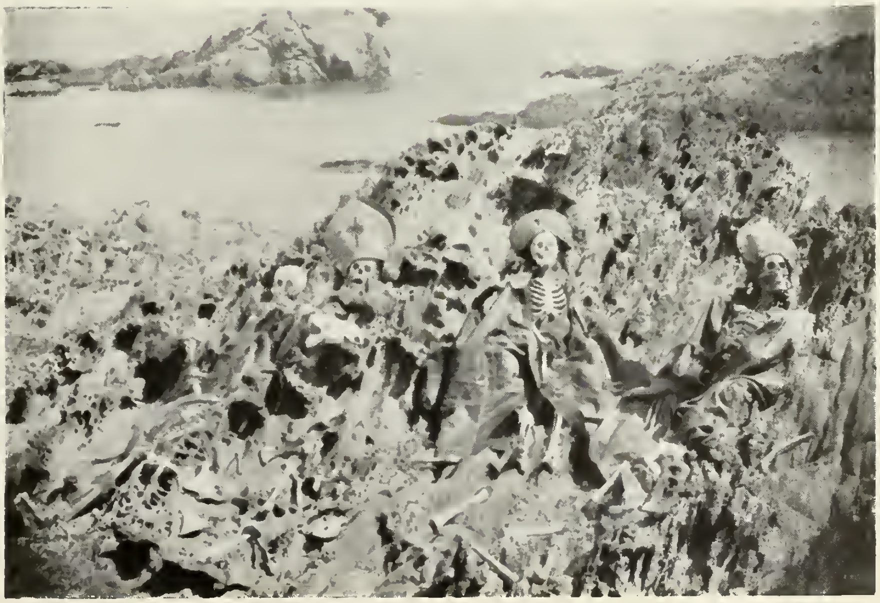
639
Un Chien Andalou 1929
Direction: Luis Bunuel
French



642
Idylle à la Plage 1930
Production: Anker-Film
Direction: Henri Storck
Belgian



640
Filmstudie 1928
Direction: Hans Richter
German



643
L'Age d'Or 1930
Direction: Salvador Dali
French

644
A Matter of Life and Death 1946
Production: The Archers
Direction: Michael Powell
British

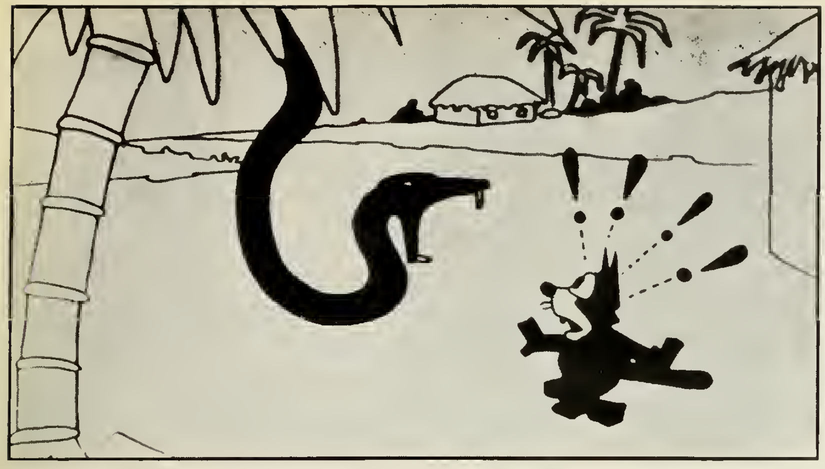
647
The Cage 1947
Production: Workshop 20,
California School of Fine Arts
Direction: Sidney Peterson
American

645
A Divided World 1947
Direction:
Arne Sucksdorff
Swedish

646
La Flamme Blanche 1930
Direction:
Charles Dekeukelaire
Belgian

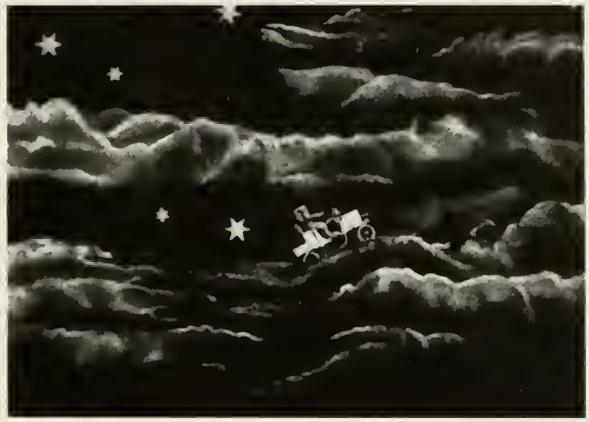
648
Dreams that Money can Buy 1947
Sequence by Max Ernst
Direction: Hans Richter
American

649
Le Sang d'un Poète 1930
Direction: Jean Cocteau
French



650
Felix the Cat c. 1921
Production: Pathé
Direction: Pat Sullivan
American

651
The ? Motorist 1906
Direction: R. W. Paul
British



Animated Films

In the puppet, silhouette and animated cartoon film the artist uses the photographic medium of motion pictures to give movement to a completely unrealistic world. In recent years Luciano Emmer, Curt Oertel, Paul Haesaerts and Henri Storck among others have used camera mobility, selection of significant detail and editing rhythms to add qualities of movement and dramatic climax to the works of great painters and sculptors. Fifty years ago Méliès animated his vast puppets, like the Man in the Moon, by winches and ropes, and photographed the moving models. Subsequently, by the more laborious methods of making thousands of variant drawings and photographing them in series for quick projection on to the screen, the cartoon film as we know it today was born.

The first fully animated cartoon was produced in France by Emile Cohl in 1908. His little match-stick figures seem crude and jerky today. He was succeeded by Winsor McCay, who made 10,000 drawings for *Gertie the Dinosaur* (1909). Starevitch began his cartoons in Russia in 1913 and Anson Dyer in Britain during the 1914–18 war.

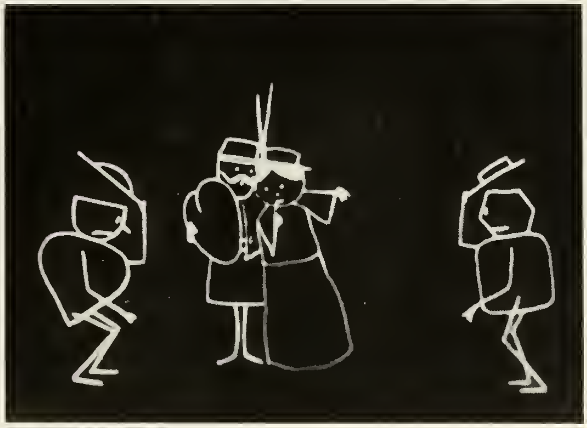
Pat Sullivan and Walt Disney perfected the modern style of cartoon in America. Disney added colour and the elaborate techniques required for feature-length production. Other artists in Russia, Czechoslovakia, France and Italy have made cartoons in styles very different from Disney. In Britain notable cartoon work is being developed by the Halas-Batchelor unit.

Animation is not, of course, limited to these works of comic fantasy. Animation is required in the instructional and documentary film, and great skill and craftmanship are needed to design clear diagrams which demonstrate complex mechanical processes by means of drawings in motion. British animation is outstanding in this field, especially in the work of the Shell Film Unit and the Isotype Institute.

Linked with the animated cartoons are the silhouette pictures, which recall the ancient shadow theatres of the Chinese. Lotte Reiniger is so far the outstanding artist the cinema has had in the silhouette film, whilst Berthold Bartosch showed in the political film *L'Idée* (1934) the power that lies in using the drawn film for serious and even tragic subjects.

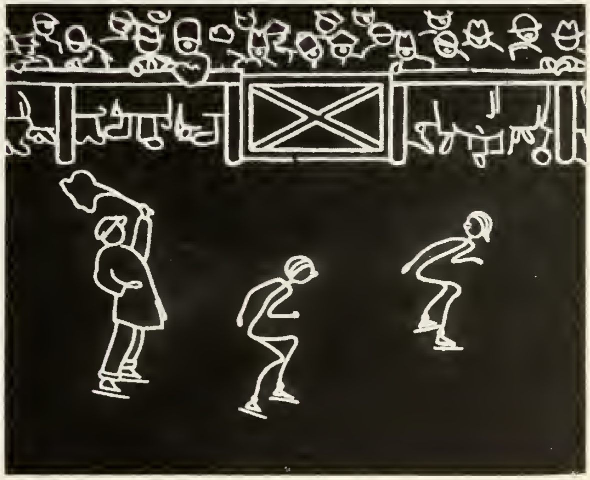
The puppet film-makers, notably the individual artists Ptushko, Pal, Starevitch and the workers in the Czech puppet-film studios, have added another sideline to the art of the film. The puppet film is not animated in the proper meaning of the term. Its technique consists of filming, frame-by-frame, models whose position is slightly varied for each exposure.

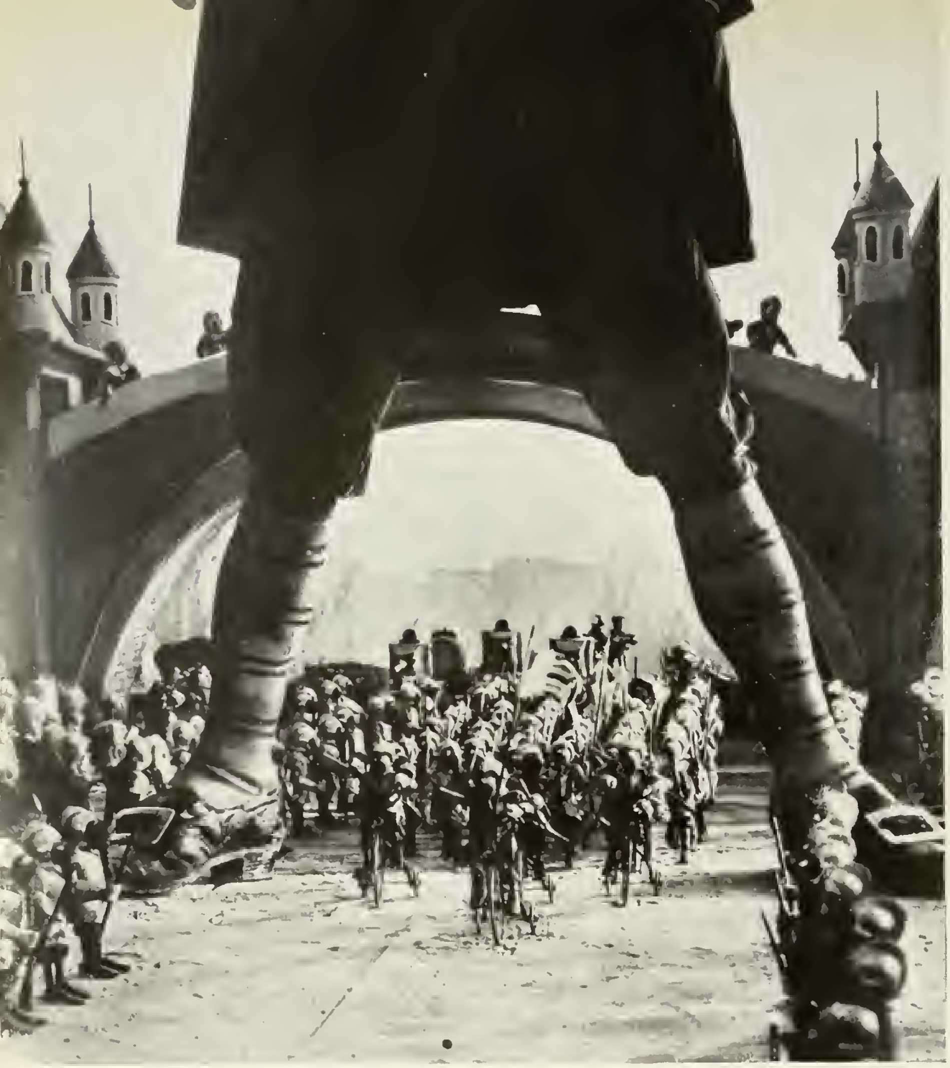
The puppet film so far has lacked the freedom of imagination to be found in the animated cartoon. It is here that the most astonishing developments could take place should artists with real genius for this expensive form of fantasy emerge in the future. There is virtually no limit to what could be created by the animated film and its sound-track as the hand-drawn pattern films of Len Lye and Norman McLaren demonstrate.



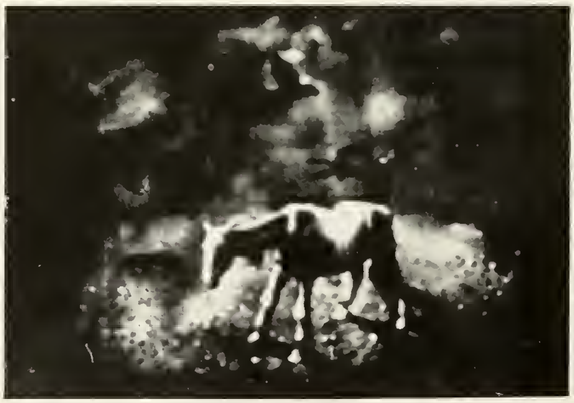
652
Drame Chez les Fantoches 1908
Direction: Emile Cohl
French

653
The Skating Rink 1927
Production: Mezhrabpom-Russ
Direction: Vano and Cherkes
Soviet

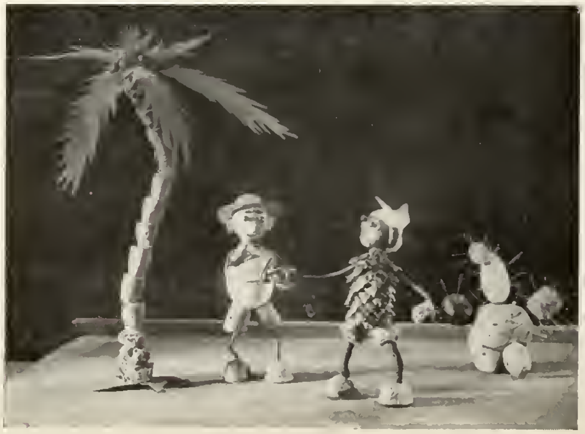




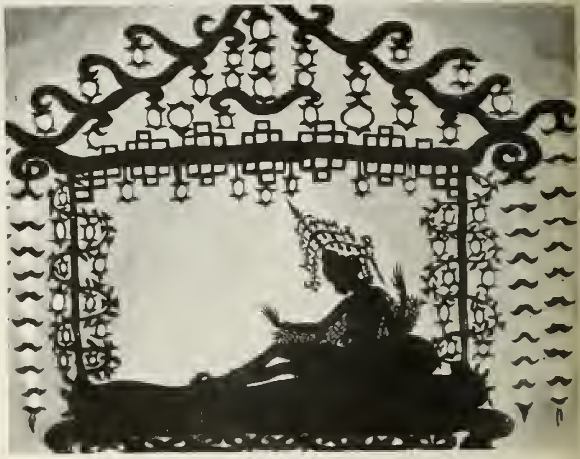
654
A New Gulliver 1934
Production: Mosfilm
Direction: Ptushko
Soviet



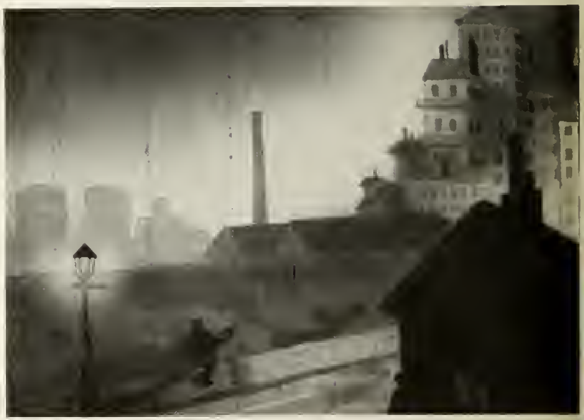
655
Night on a Bare Mountain 1934
Direction: Alexieff and Parker
French



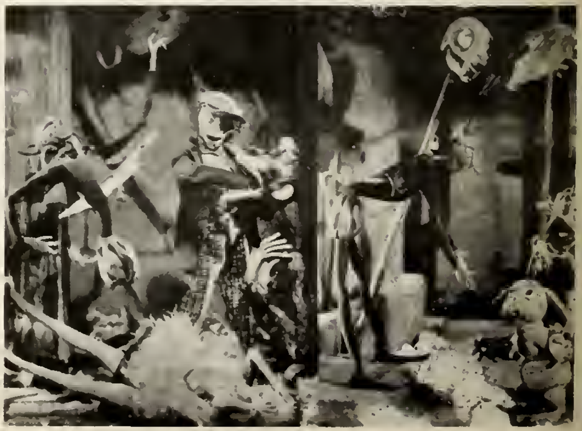
656
Play and Work 1928
Production: Soyuzkino
Direction: Ptushko
Soviet



657
Adventures of Prince Achmed 1926
Production: Comenius
Direction: Lotte Reiniger
German

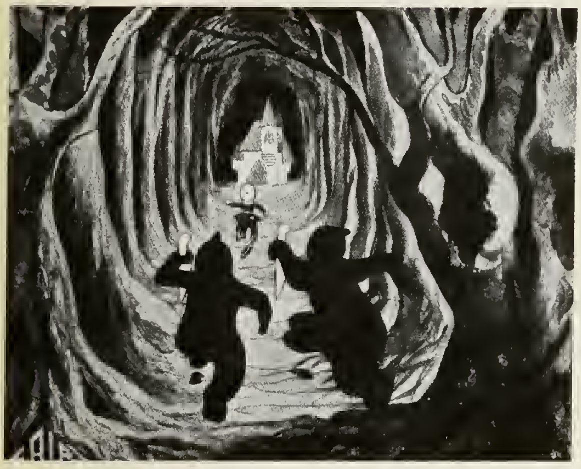


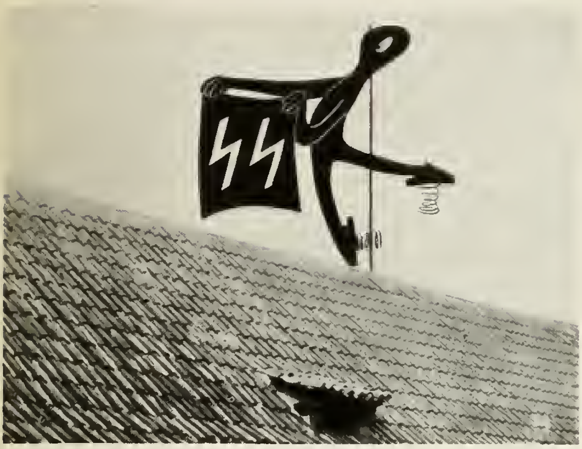
658
L'Idée 1934
Direction: Berthold Bartosch
French



659
The Mascot 1934
Direction: L. Starevitch
French

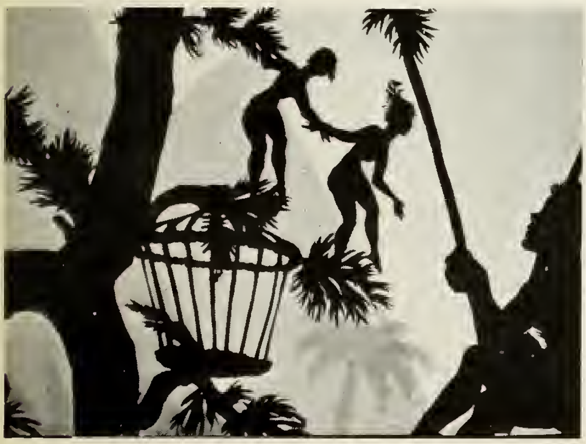
660
Le Avventure di Pinocchio 1935
Direction: Luigi de Vecchi
Italian



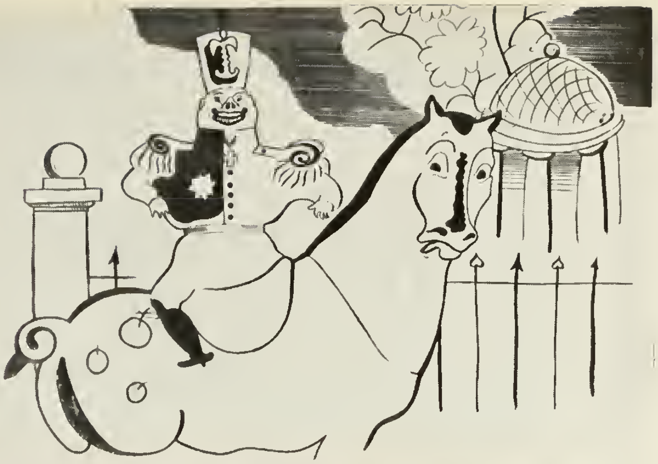


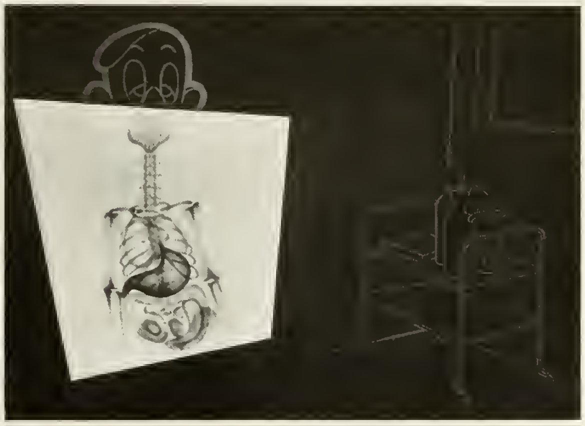
661
Spring-Heeled Jack 1945
Direction: Trinka Brothers
Czechoslovak

662
Papageno 1935
Direction: Lotte Reiniger
German

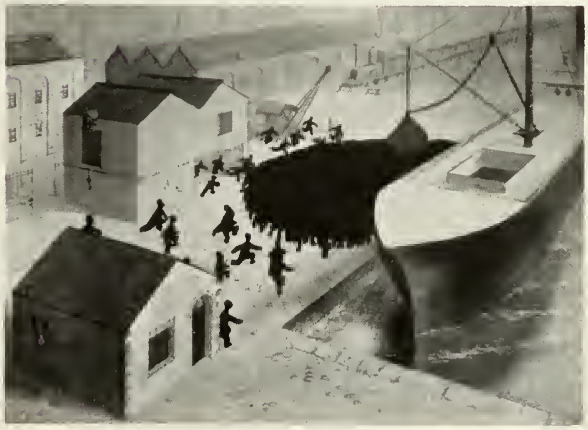


663
Organchik 1934
Production: Mosfilm
Direction: Khodatayev and Cherkes
Soviet



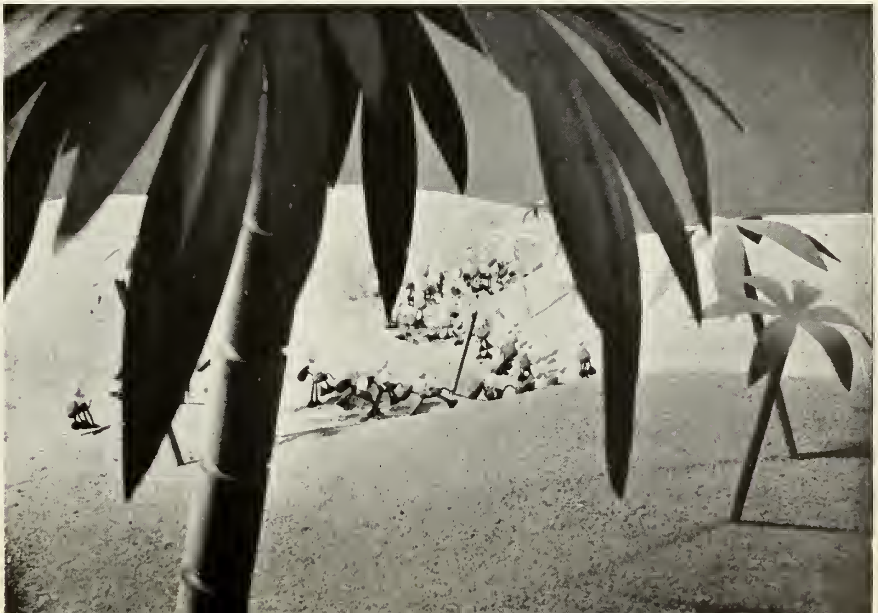


664
Your Very Good Health 1948
Production: Halas and Batchelor Cartoon Films for COI
Direction:
John Halas and Joy Batchelor
British

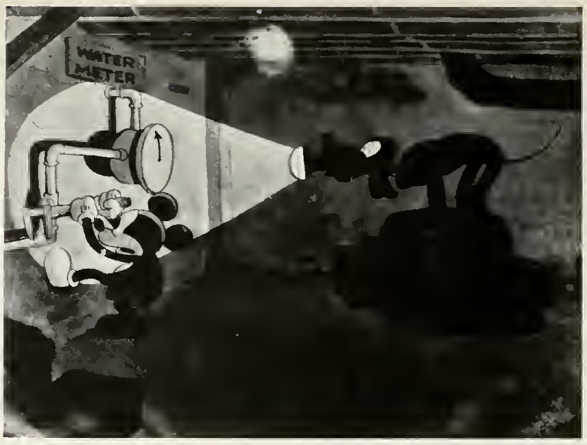


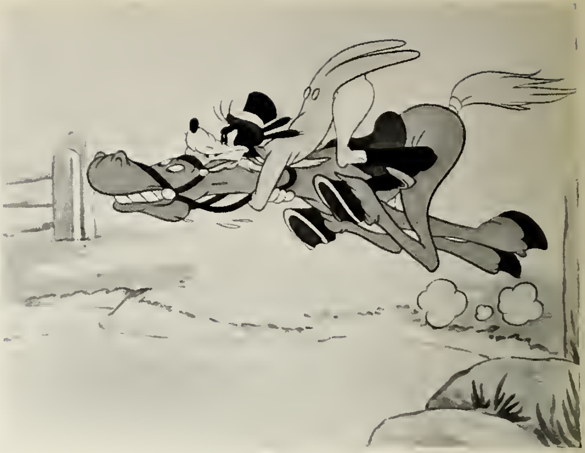
665
Charley March of Time 1948
Production: Halas and Batchelor Cartoon Films for COI
Direction:
John Halas and Joy Batchelor
British

666
Ali Baba 1936
Direction: Georg Pal
Dutch

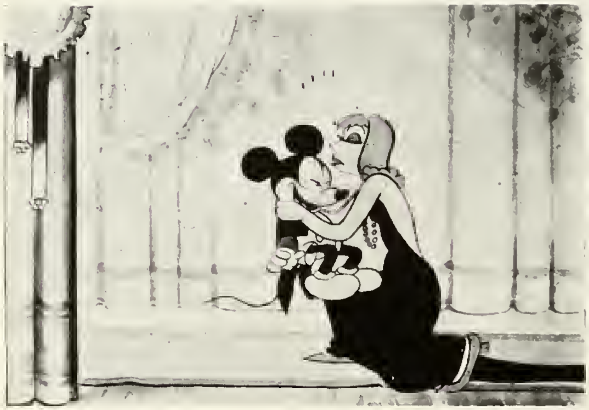


667
Playful Pluto 1933
Production: United Artists
Direction: Walt Disney
American

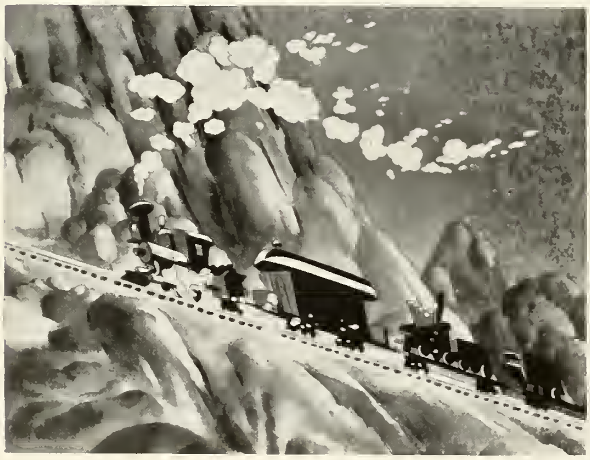

WATER METER



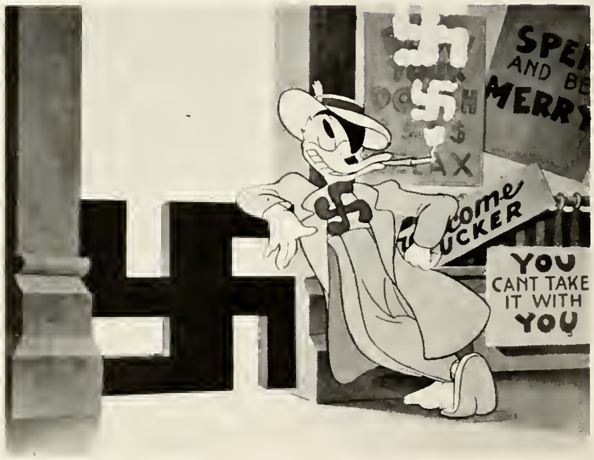
670
How to Ride a Horse 1941
(sequence from *The Reluctant Dragon*)
Production: Walt Disney Productions (RKO-Radio)
American



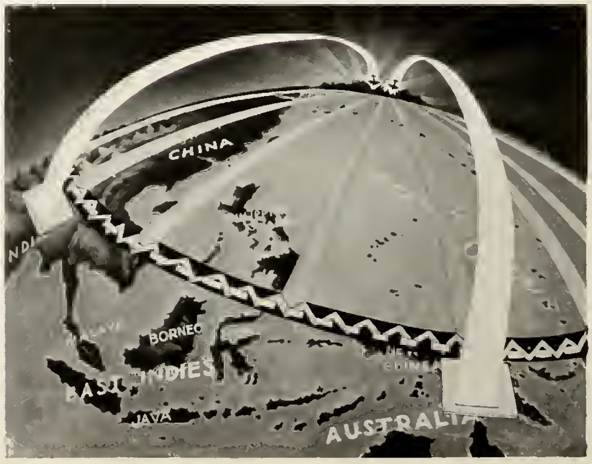
668
Mickey's Gala Premiere 1933
Production: United Artists
Direction: Walt Disney
American



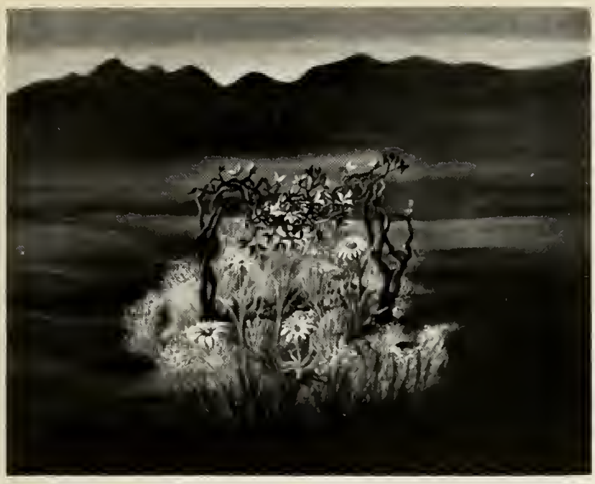
669
Dumbo 1941
Production: Walt Disney Productions (RKO-Radio)
American


SPE
AND BE
MERRY
TAX
come
UCKER
YOU CANT TAKE IT WITH YOU

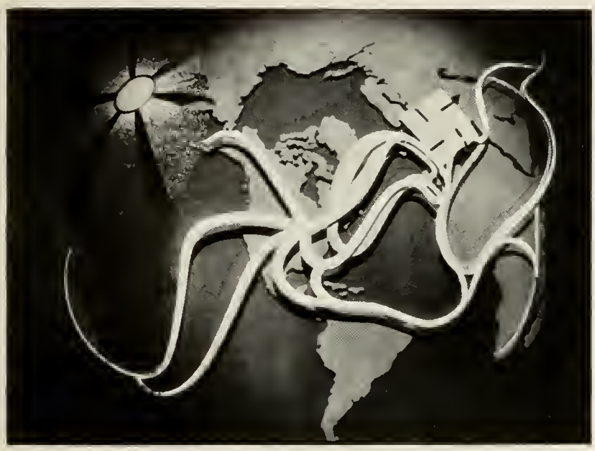
671
The Spirit of '43
Production: Walt Disney Productions (for War Activities Committee, Motion Picture Industry)
American


CHINA
BORNEO
INDIES
JAVA
AUSTRALIA

672
Victory Through Air Power 1943
Production: Walt Disney Productions (United Artists)
American



673
Chants Populaires No. 5 1944
Production: National Film Board of Canada
Direction: Norman McLaren
Canadian



674
Global Air Routes 1944
Production: National Film Board of Canada
Direction: Stuart Legg
Canadian

675
Festival (Posviceni) 1947
Direction: Trinka Brothers
Czechoslovak

676
The Gift 1946
Direction: Trinka Brothers
Czechoslovak

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